

DALEKS! Pertwee fights the future in the Archive



DOCTOR WHO

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Carry on camping!

Why Ken Dodd was tickled pink to star in Delta and the Bannermen

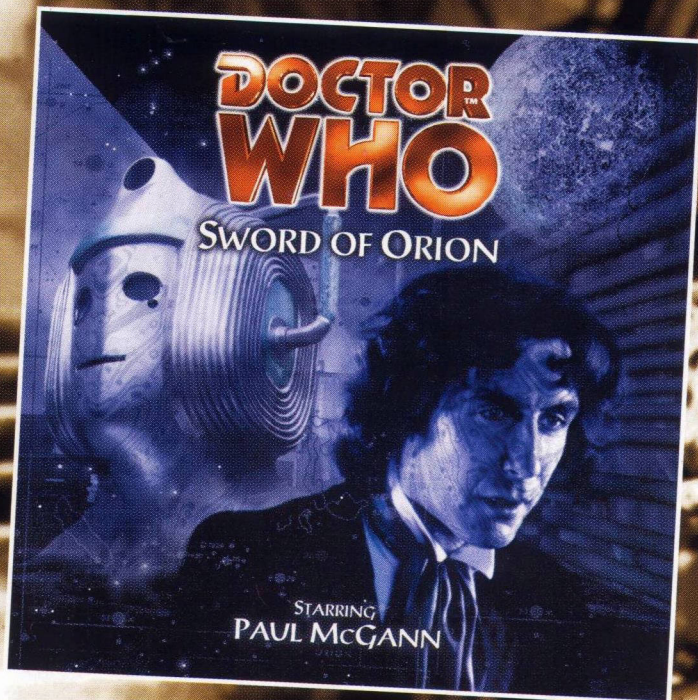
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12 COVER STORY

Bravo Delta!

Loved and loathed by fans in equal measure, *Delta and the Bannermen* – that 1987 adventure in which a Welsh holiday camp becomes the last battleground of a stellar war – is out on video soon. DWM catches up with stars Ken Dodd and Sara Griffiths ...

FEATURES

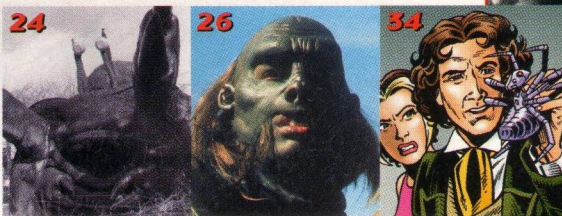
6 The further adventures of ...

... the Daleks! The UNIT boys! Kg! Jago and Litefoot! Mel and Glitz! Etc! Ever wondered just how many Doctor Who characters might have been deserving of shows of their own? We have. At length. Here.

16 Target Books – the final chapter

The last in this popular series. After 21 years, more than 150 books and a few too many chapters entitled *The Attack*, the Target Books range of Doctor Who novelisations reached the end of the line in 1994 ...

REGULARS



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Editor Alan Barnes
Assistant Editor Clayton Hickman
Design Peri Godbold

Production Mark Irvine
Managing Editor Alan O'Keefe
Managing Director Mike Riddell

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Editor's letter FAILING THE FAMILY

A while back, one Timelines correspondent expressed just how hacked off he was with the number of references in our pages to *EastEnders*, BBC1's soap saga of adultery, alcoholism and occasional arson. I'm not invoking Walford here simply to comment on the fact that Letitia Dean's imminent return as the pouty Sharon once again raises the prospect of Doctor Who's own *Dimensions in Time* becoming *EastEnders* canon on 23 November 2013. As I write, it's just been announced that, later this year, 'stEnders will be going out four times weekly.

Surprisingly, I'm pretty annoyed – partly, yes, because the fan inside me feels the obvious, whingeing, knee-jerk response ('What?!? They can afford 26 more hours of that a year? That's the whole of Susan, from *An Unearthly Child* to *Flashpoint!* That's two *Keys to Time!* That's more than four *Trials of a Time Lord!*') – but that's not the only reason to get irate. Two years ago, the TV industry journal *Broadcast* published a fasci-

nating analysis, *Failing the family*, which asked if broadcasters had given up on the traditional weekend teatime/early evening family drama – and why, given that the viewers were still there (in autumn 1998, the average audience watching any TV on Sundays was 19.1 million at a quarter past six in the afternoon). *Broadcast* concluded that the death of the family serial – a la *The Chronicles of Narnia*, *Robin of Sherwood* and *Doctor Who* – had little to do with changing lifestyles, but everything to do with the fact that "So many TV executives are single, childless or divorced ... In fact, three-quarters of children will grow up with both natural parents. They deserve more consideration as an entity, not as inhabitants of separate demographic corrals."

What do families get now? Six episodes of *The Magician's House*. And 52 more *EastEnders* which, let's be honest, no-one wants. BBC1 needs more family drama. If it's Doctor Who, so much the better. But it needs more.

Alan

Coming Up...

In Print

EARTHWORLD Jacqueline Rayner



Published by BBC Books on 5 March
Featuring the Eighth Doctor, Fitz Kreiner and Anji Kapoor
Enemies Androids – hundreds of them
Setting The EarthWorld theme park on New Jupiter, many years into the future
You'll like this if you like ... the movies *Westworld*, *Pleasantville* and *The Truman Show*, *The Holy Terror*, *The Space Age*, *The War Games*, *The Android Invasion*, *The Robots of Death*
Watch out for Fitzmania! Just like Beatlemania, only with real screaming

spirit, though, as the EarthWorld centre seeks to recreate the experience of living in our world, with androids replacing us. Theme parks? Androids? Things going badly wrong? I can't not mention a famous SF/western movie of the 1970s, causing Jac to smile. "Yes, *Westworld* was an obvious inspiration, even though I've never seen it properly – I caught the end of it on telly once many years ago. It's the theme of identity that fascinates me – and I like androids!"

As readers will be aware, the Doctor has been having an identity crisis of his own for the last year or so – and it's serendipitous that the slot into which EarthWorld fits has allowed these strands to come together. Less introspectively, amusement is to be had from the predictions of how future generations might look back at our society – getting everything badly wrong. Despite Rayner having a degree in Ancient History, this is less informed by painstaking study of historical research than by "those humorous circulars that do the rounds – you know, with 'those hilarious mistakes that our children make'."

EarthWorld is also the first of several books this year to come from female writers. Does this have any real impact on the stories being told? "Undoubtedly, being a woman informs my writing about women – probably not all that many of the male authors will have suffered blisters due to high-heeled shoes, for example. But empathy with the characters depends on the quality of the writer

rather than shared personal experiences. It's not as if being a woman means you automatically understand other women – I've experienced being an Asian stockbroker about as much as any of the male authors have experienced lipstick and

bikini-waxing! Actually, maybe that's not such a good example ..."

Moving hurriedly along, Rayner admits that "people who prefer their books with big guns and monsters and space ships might not like it much – it's supposed to be fun, although I found the heavy emotional stuff easiest to write. But it should be a good starting point for those wanting to get to know Fitz and Anji, and there's a lot of humour in it. Of course, other people may not necessarily find it amusing ..."  DAVID DARLINGTON

Not all of the inhabitants of the Earth colony of New Jupiter revere that small blue-green planet from which their civilisation sprung – a restless minority is unhappy at the prominence granted EarthWorld, the leisure centre in which one can immerse oneself in that planet's history. Will Anji Kapoor cope with being wrenched from all she holds dear, and dumped in this twisted facsimile of home? What really happened to the wife of the planet's president? And why does he keep his own children locked out of public view?

Don't pretend you're not familiar with the name Jacqueline Rayner – this might be her first novel, but she's been involved with the BBC Doctor Who books, Big Finish's audio productions and indeed with *DWM* itself for long enough now. Has Rayner been too up to her eyes elsewhere in Doctor Who to try her hand at a novel before? "No," she sighs, "all my previous ideas were rejected!"

Oh dear. Well, at least one of those unused notions didn't represent wasted time, as it provided the basis for *EarthWorld*. "The android theme park was in one of my earlier proposals, and [BBC Books editor] Justin Richards suggested I took that aspect and turn into the first 'off Earth' story." Not so far off-Earth in

Can Anji cope with being dumped in a twisted facsimile of home?

RAGS Mick Lewis



Published by BBC Books on 5 March
Featuring the Third Doctor, Jo Grant and the UNIT team
Enemies A band of mummers – folk performers with pagan roots – embodying something more sinister
Setting South-west England at the turn of the 1980s
You'll like this if you like ... Stephen King's *It* and *Children of the Corn*, *The Wicker Man*, punk/new wave music, *The Mind of Evil*, *The Dæmons*, the *Sapphire and Steel* comic strips of Arthur Ranson, the work of Ramsey Campbell
Watch out for an amusing inversion on the horror convention of 'stranger arriving in a dark, lonely pub' ...

me. I realise that *Rags* is going to offend some people – in fact, I asked [editor] Justin Richards if he wanted to put a warning blurb on the book!" So, readers of a nervous disposition who won't appreciate a "slightly more visceral and reality-based" Doctor Who novel – look away now!

Lewis is a widely-travelled man – he visited cannibal tribes in Africa as research for his first novel, the horror story *The Bloody Man*, and is likely to remain the only writer ever to be interviewed for *DWM* via "a sweaty Internet cafe in Jayapura, New Guinea". He once spent a night alone in a cave formerly inhabited by Scottish cannibal Sawney Bean, with only two candles, a tape of *Cannibal Corpse* and a book about werewolves for company – and he describes the experience as "a horrendous night that I would not have missed for the world". This diligent devotion to the pure horror experience – behaviour the writer describes as "not particularly brave – just stupid!" – has also proven useful training for *Rags*, in which the Sawney Bean legend is briefly revisited. "I've seen some weird stuff," Lewis admits, "like human bone shrines in jungle glades, and I've heard the rainforest noises at dawn. If all of this hasn't changed my outlook, and therefore my writing – then I don't know what will ..."

His activities are, he says, borne out of an aspiration to outrage people. This ambition first manifested itself in a desire to make aggressive music –

Lewis blames punk rock, and that's an influence which shows through in *Rags* as clearly as any horror movie or novel, though Lewis insists that "the music is essential, not referenced for the sake of it, in any kind of adolescent way".

Having moved onto shocking people through words rather than sounds, Lewis hopes this, his second novel, has "more feeling to it, with regard to love, hate, isolation, failure, redemption, alcohol, drugs ... I mean, where else will you see *The Damned* and *The Wind in the Willows* mixed together? With chalk horses coming to life, hippy/punk convoys travelling through the South-west, and various obscenities peppered in for added flavour?" Nowhere else in Doctor Who, of that we can be sure.  DAVID DARLINGTON

Punk rock has left the cities and is reaching past the provinces into the quieter villages of South-west England. Pagan beliefs may still hold influence and the cutting-edge attitudes of the NME characterise a different world, but the bands play on. One group in particular has a power over its audience which even the hysteria and peer pressure of youth cannot explain. Punks and hippies united? Yes – they have joined the ragged, the unwashed and the unforgiving; united against the establishment. As this tour staggers round the country, the question arises: where has this energy come from?

Why is it so regularly leading to violence and bloodshed? And given that its power infects everyone it touches – what can the Doctor do to stop it?

You thought *The Hollow Men* and *Grave Matter* defined the limits to which Doctor Who horror could be pushed? Well, when you read *Rags*, you'll think again ... Mick Lewis freely admits that his debut Doctor Who novel won't appeal to every fan of the show. "Some of them will close their minds – it's aimed at people who enjoy a fast, bumpy ride, who are a little skewed, like

What is this strange power which infects everything it touches?

SWORD OF ORION Nicholas Briggs

The Doctor and Charley land amidst the Garazone System's sprawling bazaar. This is the future of human society in all its grim and grimy glory, claims the Doctor – but these humans are burdened by a distant, self-made problem: their war with the Orion Android Alliance.

The space lanes around Garazone are littered with debris, creating a thriving, barely legal salvage trade. When the scrapship *Vanguard* takes off, its new captain Deeva heads for a vast star destroyer unclaimed by previous salvagers – but her disaffected crew don't realise that this long-silent ship is now a graveyard. And somewhere within its deserted, malodorous corridors lies a terrible secret ...

Can anyone escape this death-trap – or is the only way off to fall foul of Cyber-conversion? And what is Deeva's real agenda? Maybe the war in Orion isn't so far off, after all ...

Like *The Mutant Phase*, Nicholas Briggs' *Sword of Orion* was first produced in the 1980s by non-profit-making fan group Audio Visuals – and is still regarded as one of their high points, according to an online poll at the comprehensive fan site www.justyce.org. With Big Finish having already deployed the Daleks and Ice Warriors, the Cybermen are surely their most powerful unused weapon. So why did *Sword* become their first Cyber-story? "We always wanted to redo *Sword* as a Big Finish play," reveals co-producer Gary Russell. "Of all the Audio Visuals, it was the most popular – and I thought with the technology available now, it would be a good fun thing to do. Although we've done something loosely based on an Audio Visuals before, this is the first so heavily based on one – it's just updated and made better," he promises.

"I started off with the intention of making *Sword* a formula monster story with fast pace," recalls Briggs. "However, it took on a life of its own. In its original form it was part of a continuing story arc, so it wasn't self-contained. I also tidied up plot anomalies that had bothered me for years, and

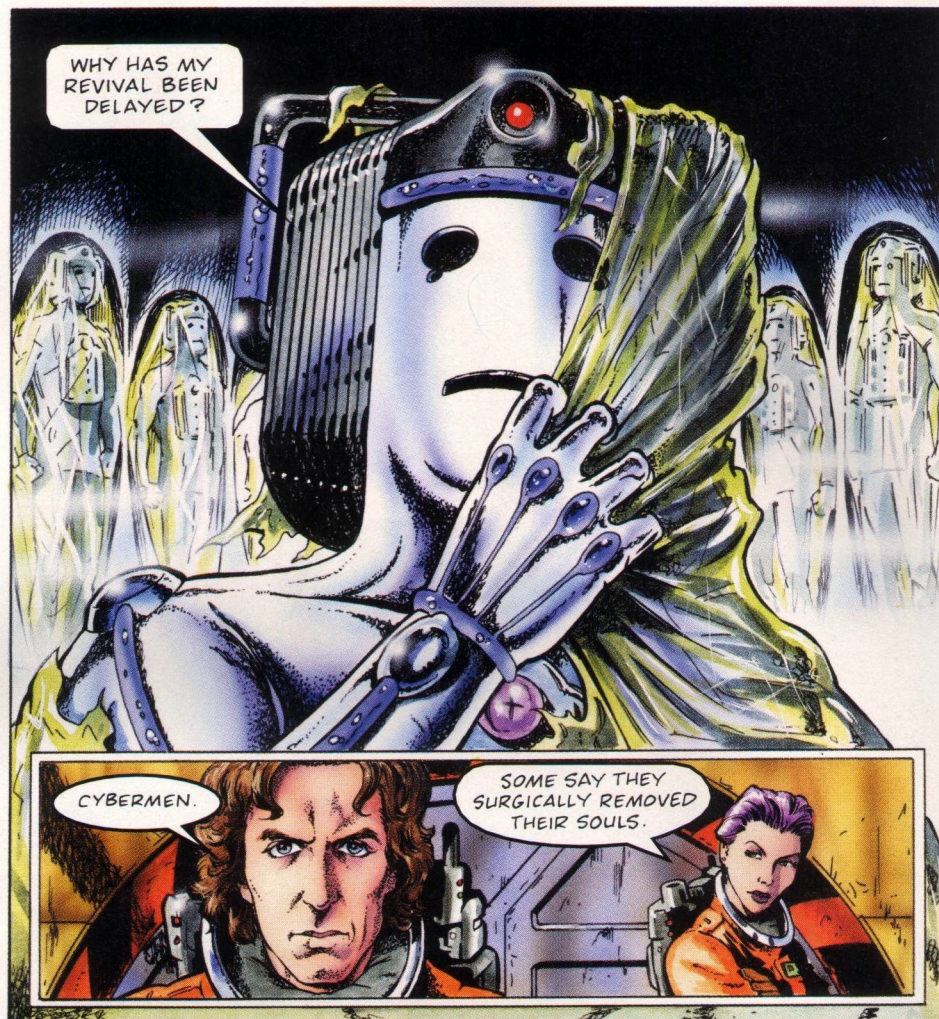


ILLUSTRATION BY LEE SULLIVAN

gave the supporting characters more credible motivations. There's a real sense, I hope, of their terrible secrets and/or ambivalent moral values. A little human drama of its own unfolding on the *Vanguard* ..."

Had Briggs been revising the script before Paul McGann's involvement was confirmed, or did it need to be adapted rapidly before last May's recording? "Gary and Jason Haigh-Ellery had talked a lot about doing *Sword* again," says Briggs. "I had therefore already re-listened to it several times, working out much of what to change in my head. When McGann agreed – subject to seeing scripts – Gary asked me to get on with it, knowing that, essentially, the story was already there."

"I'm not particularly fond of 1980s Cybermen," admits Russell, "so we've taken the basic vocal idea and made it harsher – more industrial-sounding. I'm very pleased with our new Cyber-voice. Similarly, with the cover art, I've always preferred the sleekness of the *Invasion/Revenge* of the Cybermen models – they have the most powerful, blank-looking faces."

"What's particularly good about the Cybermen is their history of change, both visually and in their voices," enthuses Briggs. "Everyone loves the *Moonbase* and *Tomb* voices, as I do, but the more frowned-up *Revenge* and *Earthshock* voices gave Cybermen a more expressive vocal range. So I

started with the *Earthshock* voice, recording in studio with that same pitch-bend effect ... then in post production, I made it sound more 'squelchy', while adding extra electronic layers."

How had Briggs approached writing for Paul McGann's Doctor? "Unlike Gary, I subscribe to the Terrance Dicks theory that the Doctor is the Doctor and the rest is largely up to the actor. However, knowing that both Paul and Gary wanted the character to be quite dark, I brought in some less

cosy moments – that *Seeds of Doom* feel. As a final test I constantly asked myself, 'Can I imagine the TV Movie version of the Doctor saying this?' I've also given him moments of great warmth and fun with Charley – they laugh quite a lot!"

This is the first monster story produced with the Eighth Doctor. Did Russell find McGann was keen on the prospect of this story? "Yes, very much. At the start of that week's recording, the two things he was most excited about were working with the Cybermen, and working with Nicholas Courtney. So he knows his Doctor Who alright ..."

Long ago, *Sword of Orion* was the 17th Audio Visuals release; coincidentally, it's about to become the 17th Big Finish Doctor Who release. Will it become a favourite on a far wider scale in 2001? We'll soon know – but until then, the Cybermen are lying in space. Just waiting ...  MARK WYMAN *DWM*

Released by Big Finish on 26 February
Featuring the Eighth Doctor and Charley
Enemies The Cybermen. Remember them?
Setting The Garazone system: a bazaar in Garazone Central, and in near space aboard the cargo loader *Silver Jackal*, then the *Vanguard* – a sort of interplanetary dustcart – plus the biggest star destroyer you can possibly imagine ...
You'll like this if you like ... hard Isaac Asimov-style SF, *Blade Runner* – and tense, atmospheric confrontations with classic enemies
Listen out for the bit where the ship's doors grind open

The Doctor Paul McGann
Charley India Fisher
Deeva Michelle Livingston
Grash Bruce Montague
Chev Helen Goldwyn
Ike Ian Marr
Vol Hylton Collins
Kelley Toby Longworth
Cybermen Nicholas Briggs and Alistair Lock

Incidental music Nicholas Briggs
Producers Gary Russell & Jason Haigh-Ellery and Jacqueline Rayner
Director Nicholas Briggs



PHOTOGRAPHS: BBC VIDEO [3] BBC [2]. JOEL SHAW ILLUSTRATION BY JIM SANGSTER

WE MIGHT HAVE HAD DALEKS AT BREAKFAST, ICEWORLD ICE CREAM AND FULLY-POSEABLE SERGEANT BENTONS WITH EAGLE EYES ... WHAT WE GOT WAS ONE GIRL AND HER METAL DOG FIGHTING WITCHES. PAH! JUST THINK OF ALL THE OTHER *DOCTOR WHO* SPIN-OFF OPPORTUNITIES THAT WERE MISSED. MARK WRIGHT RIFLES THROUGH THE BBC WASTEPAPER BINS – AND UNCOVERS A WORLD OF POSSIBILITIES ...

PRODUCT PLACEMENT BY CLAYTON HICKMAN

Series and Cereals

Christmas 1981: as Thatcher's Britain stuffed itself with plum duff, Tom Baker was but a fading memory in the minds of a public eagerly awaiting the debut of Peter Davison as the fifth Doctor Who. Producer John Nathan-Turner, mindful of the lengthy hiatus between Logopolis and Castrovalva, had fed his hungry audience with repeats in the shape of the Five Faces of Doctor Who season. But there was one more trick up his colourful sleeve – a Christmas present guaranteed to keep Doctor Who firmly in the public mind. On 28 December, 1981, viewers could settle down in front of the telly with the last of the Coffee Creams from their festive tub of Quality Street, turn to BBC1, and watch K9 and Company. What must they have thought?

Although K9 and Company remains the only true spin-off from televised Doctor Who, the notion was not a new one. Plans to skim elements from the show's creatively rich surface can be traced back to the earliest black and white days, from the imagination of William Hartnell himself. But would Jago & Litefoot have fared any better than K9 and Company? Could The Men From UNIT still have been fighting alien invaders today? And why didn't The Daleks have the power to conquer America?

The spin-off is a predominantly American invention; over the years, US TV schedules have been littered with castaways from some highly successful show or other. As a tool to extend a lucrative show beyond its sell-by date or a means of developing a popular character outside the confines of a parent show, the spin-off is, more

often than not, an idea created purely for profit – and it shows. The bottom line is that spin-offs are rarely any good, often amounting to poor, washed-out copies of the original show. The better the original series, the further any spin-off has to fall. Any proposed spin-off from Doctor Who would always have that against it – that it's a spin-off from Doctor Who. (Sorry, bear with me.) Every fan has, at some point, fallen back on the familiar rhetoric that Doctor Who is 'a unique concept', that 'it can go anywhere in time and space' and that it has 'a mysterious central character who changes his appearance and keeps the show fresh'. All clichés, yes – but all absolutely true, nonetheless. The marvellous conceit of the TARDIS, combined with a central character as alluring and charismatic as the Doctor, plus an attractive young companion to whom the audience can easily, er, 'relate', adds up to a series that is limited only by the author's imagination. And a BBC budget, of course. Remove the TARDIS and the Doctor and you're not left with a lot. You can have the best scriptwriters, actors and directors in the world, but original formats don't come along every day.

So, from where did the first faint glimmerings of a Doctor Who spin-off spring? Sifting through the programme's history, it seems appropriate that potential was seen by the First Doctor himself, William Hartnell. In a 1968 interview, the actor revealed that, "... at one time I thought we might extend the series and I suggested giving the Doctor a son and calling the programme *The Son of Doctor Who*." Although the title conjures images of the Doctor employed in some wholesome paternal activity with Doctor Who Jr, Hartnell wasn't intending to play happy families: "The idea was

for me to have a wicked son. We would both look alike, each have a TARDIS and travel in outer space. It would have meant that I had to play a dual role whenever I met my son." As ideas go, *The Son of Doctor Who* is rather limiting, and would have forced writers to create increasingly contrived ways to have the Doctor cross paths with his evil offspring. Though Hartnell took his idea to then-producer Verity Lambert, the concept was not developed further – but, if nothing else, this abortive idea shows that Doctor Who's formative years were blessed with a dedicated lead actor who saw the wealth of possibilities that the programme offered.

Buffy the Vampire Slayer shows exactly what happens when an idea grows too big for the format. The romance between Buffy Summers and tragic vampire Angel was one that could go no further without causing the show creative harm. Hence the reasoning behind spinning Angel into his own eponymous show is sound, and the parent programme benefits from it. Dalek deviser Terry Nation felt similarly about his creations back in 1966, deciding that Skaro's finest were a big enough success in their own right to go it alone. In 1966 Nation entered into discussions with the BBC to produce a pilot, launching the Daleks in their own series. Quite what the concept would have been is anybody's guess – the Daleks are not exactly known for their charismatic performances. An educated guess could take its cue from the fondly-remembered Dalek annuals of the 1970s, which treated readers to the adventures of the Anti-Dalek Force, a crack team of space adventurers thwarting the plans of the metal meenies. Even so, the limitations are readily apparent. Nation would obviously have wanted his creations to be the stars of the show, since the Daleks were undisputedly a huge factor in cementing the early success of Doctor Who. They were new, unusual, deliciously evil and remain effective even today. However, a week-in, week-out series pitting a cast of humans against them, even with the best scripting and production values in the world, would have worn thin very quickly. Initially, Nation had suggested a 50/50 joint production between his own company and the BBC, but contractual problems convinced the BBC not to invest in the project. Nation duly took his creations to America, where he hoped to secure backing for a similar series. Unfortunately, the poor US box office performance of the Peter Cushing Dalek films, plus the fact that Doctor Who's television incarnation had yet to cross the Atlantic, meant that he was flogging a dead Kaled.

Nation didn't stop there, though. At the close of Season B of Blake's 7, the universe is on the brink of invasion from an unknown force, with

Blake's crew and their souped-up ship *Liberator* being the only defence against the alien aggressors. So guess who Nation originally intended to be the aggressors, in a startling end-of-season cliffhanger? You guessed it – the Daleks. The idea was subsequently abandoned, however, and Blake's crew had to make do with fighting a lot of saucepan lids instead.

The Daleks and *The Son of Doctor Who* are the only mooted spin-offs with even the flimsiest evidence supporting the idea that they were even remotely considered for production. Of the remaining examples, it's probably only eager fan discussions which have propelled them beyond the quick chat over a pint that spawned them in the first place.

The Pertwee era saw a big change in the format of Doctor Who, bringing with it a cast of new regular characters – that loveable 'UNIT family'. Doctor Who had become an ensemble show, with the traditional team-up



Doctor on call: could the 'UNIT family' have carried a series minus the Time Lord?

of the Doctor and Jo at the centre, now supported by the Brigadier, Sergeant Benton and Captain Yates. The possibilities for ongoing relationships and interaction increased, though in the end nothing more came of it than Jo getting her hair done for an abortive night out with Mike. Nevertheless, UNIT, under the command of Brigadier Alistair

Spin-offs are rarely any good – often just washed-out copies of the original show



Terry Nation and friends set up a picket line outside NBC Studios



Sarah Jane Smith with her favourite pooch. Oh, and K9

Gordon Lethbridge-Stewart, became a much-loved element of the show, and it's no surprise that the team did, at least in passing, become the subject of a possible spin-off. After all, when the Doctor was away, they didn't just sit around drinking hot, sweet tea, surely? At least one alien race must have had the good sense to wait until the Doctor was out before attempting an all-conquering invasion. With the benefit of X-Files-fuelled hindsight, it's easy to see how *The Men From UNIT* could have worked. A weekly alien invasion alone wouldn't have sustained the show for long, but add in a little conspiracy theory – collusion at the higher echelons of the UN, perhaps? – and threats from within, not to mention the constant danger from the skies, and you have a reasonable basis for a series. But just how much would any UNIT spin-off have been merely a rehash of the Pertwee era, minus Pertwee? Could Courtney, Levene and Franklin have supported their own gig? A way to make the show distinct could have been to create an entirely new UNIT brigade, still under Lethbridge-Stewart's command but with a new Captain to act as the lead,

on the basis of less than 50 minutes of screen time together (after all, it's not until Part Five that Jago arrives on Litefoot's doorstep!), but a mixture of Baxter and Benjamin's performances and Holmes' sharp script ensures that something gels. Of the possible spin-offs from *Doctor Who*, *Jago & Litefoot* would have been the most viable. The Daleks, UNIT and Time Lord offspring are too much a part of the TARDIS' furniture to be truly distinctive. Jago and Litefoot operate in a world that already carries a long established fictional tradition, through the adventures of Sherlock Holmes, Fu Manchu and Raffles – and so a series wouldn't rely on *Who* to make sense of the setting, which is an important consideration in the quest to secure an audience. Whether the production team of *Jago & Litefoot* would have chosen to abandon the science fiction overtures of *Talons in Favour* of more traditional Victorian detective stories is debatable, as is the question of whether actors Christopher Benjamin and Trevor Baxter would have been able to carry a show by themselves, but the basic concept of a Victorian *X-Files* is an alluring one, even today.



Professor Litefoot: could have been given a shot at his own show



Exit the Dragon ... and Glitz and Mel could've had a high old time on Iceworld

ensuring a strong enough identity for the sister series. Quite when the idea was ever discussed (if at all) is a mystery, but a UNIT spin-off could have been a seriously viable option after the Fourth Doctor took the TARDIS back into space. Why not fold Ian Marter's Harry Sullivan into the mix, or add the odd guest spot from Sarah Jane Smith? BBC production files have thus far thrown no light upon any proposed series – and it wasn't until 1991, in the pages of the *DWM* Winter Special, that former producer Derrick Sherwin announced his intentions to prepare a "format for a science fiction series with UNIT as the driving force". Sadly, nothing ever came of this intriguing idea. Some sort of cover-up, perhaps?

Just as mysterious is the lack of evidence relating to plans for granting two popular Tom Baker guest characters their own show. The *Talons of Weng-Chiang* is undoubtedly one of *Doctor Who*'s finest two-and-a-half-

We have to jump forward a few years to find our final candidate for *Doctor Who* spin-off, to a popular villain from the time of the Sixth Doctor – Sil. Although dates are sketchy, both Philip Martin and Nabil Shaban have talked at conventions of their desire to develop the slug-like villain from *Vengeance on Varos* and *The Trial of a Time Lord* Parts Five to Eight beyond *Doctor Who*. Quite what format any series would have taken is unknown, but Martin outlined his idea of Sil as being essentially a comic character with a very dark heart. It even seems that discussions were entered into with a sweet manufacturer to license 'marsh minnow' sweets. According to Shaban, discussions fell through over the packaging when the company were reluctant to use photographic reference of the character in favour of a generic alien slug illustration. This disagreement is one that could have robbed *Doctor Who* of its potentially most

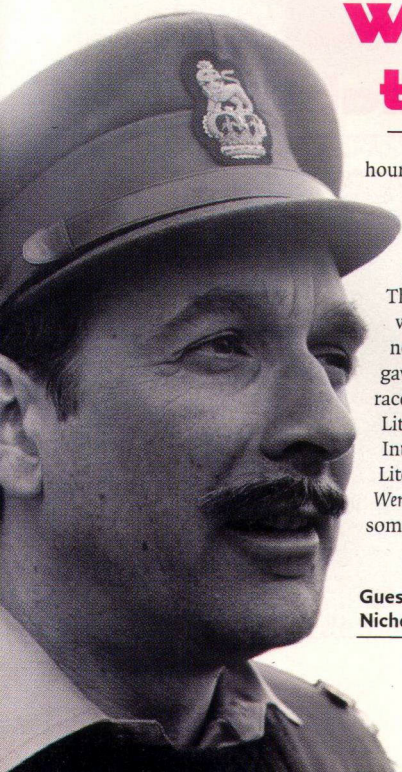
Would a UNIT series have rehashed the Pertwee era, minus Pertwee?

hours – superb visuals, a cracking script and a catalogue of magnificently memorable characters headed by Christopher Benjamin's theatre proprietor Henry Gordon Jago and Trevor Baxter's forensic pathologist Professor Litefoot. Their world was one of pea soups, gas lit alleyways, hansom cabs and a mystery on every corner. With Jago and Litefoot, writer Robert Holmes gave us his greatest double-act: Jago, a conman and raconteur, loveably arrogant but fiercely loyal; Litefoot, bookish, analytical, educated, mannered. Intellectual chalk and music hall cheese. Jago and Litefoot were integral components of *The Talons of Weng-Chiang*, but it boggles the mind to think that someone considered them good bets for a spin-off

Guest of honour: a supporting role for Nicholas Courtney's Brigadier in *The Men from UNIT*

promising spin-off – albeit an edible one.

And so we come to *K9 and Company*, the one and only true spin-off from *Doctor Who*. By bringing together two of the programme's best-loved companions, it should have been a project that even *K9* would have given good odds on succeeding. So what went wrong? The first hurdle which the show falls at is its achingly bad title sequence, deliberately styled on US shows like *Hart to Hart*, but filmed on a wet Sunday with only a soft-top Mini Metro to hand. Accompanied by its techno-jolly theme song, we're immediately off on the wrong foot (or rollers, in *K9*'s case). There is little problem with the concept of *A Girl's Best Friend* – witchcraft in the English countryside, more red herrings than Camden Fish Market, a population which consists of cheerful post-mistresses, retired Commanders and villagers who may as well be holding signs declaring 'I'm a witch – burn me!' It's a very traditional tale with more than a hint of *The Avengers*. No, the problem at the heart of *K9 and Company* is *K9* and his company. There is nothing to fault Elisabeth Sladen's performance, but this is a Sarah Jane Smith who is more at home in a grown-up world than she is zipping around time and space in a Police Box. She arrives in Moreton Harwood looking like an advert for a Freemans catalogue, frowning and



tetchy. She lets the adventure-in-waiting happen around her – rather than gleefully seeking it out, as would the Sarah of old. When she discovers Kg, instead of excitedly finding out what this incredible gift from her dearest friend can do, she goes out for a drink, leaving uber-geek Brendan to play with the dog. There is little warmth between Kg and Sarah, and she only becomes involved directly with the plot as an act of necessity when the irritating Brendan is kidnapped. From the start, Sarah should have had her sleeves rolled up, wellies on, and been out looking for the coven as any good investigative journalist would.

Kg and Company would not have worked as a regular series on the strength of its pilot (though with a respectable viewing figure of 8.4 million, it's surprising a full series was not commissioned) and however popular Kg was/is, his limitations as the central draw of an action series are obvious. Sarah, on the other hand, as one of Doctor Who's most popular companions, could easily have supported a series of her own – Sarah Jane Investigates perhaps? By retaining an Avengers flavour, such a show could have evolved an identity distinct enough from the parent series. Consider, in some weird alternative dimension where Doctor Who spin-offs are ten a penny, a Christmas special cross-over with The Men From UNIT, where our fearless heroine is forced to investigate her old friends from the United Nations Intelligence Taskforce ...

On a serious note, the potential for at least a single stand-alone episode came with Romana and Kg's departure at the close of Warrior's Gate. Kg indicates that he retains the blueprints to duplicate the TARDIS in his memory banks, and this could easily have led to a more adventurous Christmas special in 1981. And not a coven in sight! The potential was obviously spotted by independent producers BBV, bearing in mind their recent audio plays featuring a 'Mistress' played by Lalla Ward alongside John Leeson's Kg ... mention of which leads us neatly into an era where successful Doctor Who spin-offs are rife, despite the fact that the TV series is no longer in production. The programme is now represented through official audio plays and books rather than new television episodes, and both Virgin Books and Big Finish Productions have scored successes with the solo adventures of a former companion from the New Adventures book range, Professor Bernice Summerfield. The Sontarans, the Rani and various other alien races from the series have similarly featured in spin-off videos and CDs from the BBV stable; the latest character to be given her own solo spot is Iris Wildthyme, errant Time Lady creation of BBC Books novelist Paul Magrs, who is to star in a forthcoming



Tea-time for Kg: but could he have stomached sharing the limelight with another co-star?

range of brand new novels and audio plays from Big Finish.

So have we really missed any opportunities along the way? Have any spun-off gems slipped through the net? Probably not, but if we let our imaginations wander ... British television could have had Grange Hill long before its time in the guise of Coal Hill, featuring Ian and Barbara after their adventures in the TARDIS. How about some sit-com fun? My Former Incarnation Next Door for example, where the Third Doctor and Jo lived next door to the Second Doctor and Jamie, with the Brigadier as their landlord, naturally. Hilarious consequences ensue – and surely you remember that classic episode where Great Uncle Billy comes to visit? Sunday afternoons could be pepped up no end by the children's adventure series Benton and the Witch, featuring the popular Sergeant Benton from TV's Doctor Who and Miss Hawthorne from The Dæmons up to all sorts of magical mischief! Take your pick of any Robert Holmes twosome and you could easily have the basis for a show (Vorg and Shirma! Garron and Unstoffee! Er, Humker and Tandrell!). Or how about a spot of late-night chat in Drathro, with special celebrity guests including ... actually, let's stop it there, shall we?

DEUM

Spin Doctors

Although only one Doctor Who spin-off ever reached production, there might have been many others. Let's take a peek into a parallel universe to see just what we've been missing ...

The Daleks

52 EPISODES 1968-70
PRODUCED BY NBC TELEVISION (USA)

Starring **John Gavin** as Space Agent Joel Shaw, **Deanna Lund** as Space Agent Reb Shavron and **Jared Martin** as Mark 7, with **Mel Blanc** as the voice of Alpha (Season Two only).

Prepare to be exterminated!" warned the grating voice from American television sets during the summer of 1969 as an exciting new sci-fi series prepared to blast off. Who were the Daleks, and what was their evil purpose? We couldn't wait to find out! When the BBC turned down Terry Nation's proposal for a Dalek TV series, he brought his metal monsters to America, where TV network NBC was waiting with open arms. They had heard of Dalekmania, and they wanted some of that dollar for themselves. They were also looking to replace the ailing Star Trek, and this had the potential to be as big. Each week, members of the United States Anti-Dalek Force (USADF) would

take on the dreaded Daleks, thwarting their plans wherever they may strike across the universe. John Gavin was well known for film roles in Psycho and Spartacus, but by the late 1960s was looking to move into television – and The Daleks provided a perfect opportunity, Gavin stepping into the shoes of Joel Shaw, leader of the USADF. Deanna Lund turned down a role in Irwin Allen's Land of the Giants to take her place as Reb Shavron, and young actor Jared Martin won the part of android, Mark 7, a character who NBC hoped would match the popularity of Star Trek's Mr Spock. The series performed moderately well in the ratings, but NBC thought the tone was too stern, demanding changes to lighten the show for the second season. Chief amongst these was the introduction of a friendly Dalek, Alpha, voiced by Mel Blanc of Bugs Bunny fame. Season 2's opener, Mindwarp, saw the crew encounter a Dalek time vessel adrift in space. Boarding the

vessel, Joel and Mark discover a Dalek in suspended animation. As they explore the rest of the ship, the Dalek awakens, its gun stick training on our heroes. They turn at the last second, but the Dalek simply grates "Here's looking at you, kid!" It turns out that the time craft drifted to Earth in 20th century zone and suffered a systems failure, causing the Dalek to receive an upload of 20th century cultural information which has scrambled its memory. It has been lost in time ever since. Joel believes the Dalek to be friendly and calls it Alpha – and he is soon accepted as a member of the crew, although Mark becomes increasingly annoyed at Alpha's constant wisecracks. The ratings for The Daleks suffered a nosedive during the second season, and NBC pulled the plug in 1970. This was just as well for John Gavin, as the show had brought him to the attention of James Bond producer Cubby Broccoli, and Gavin soon signed to take over the tuxedo from George Lazenby ...

6.5

THE DALEKS

A space adventure serial

starring

JOHN GAVIN

as Cmdr. Joel Shaw

with

Jared Martin, Deanna Lund,

Jonathan Spry, Paul Annett

and the voices of

Frank Welker, David Graham

★

Countdown!

by **TERRY NATION**

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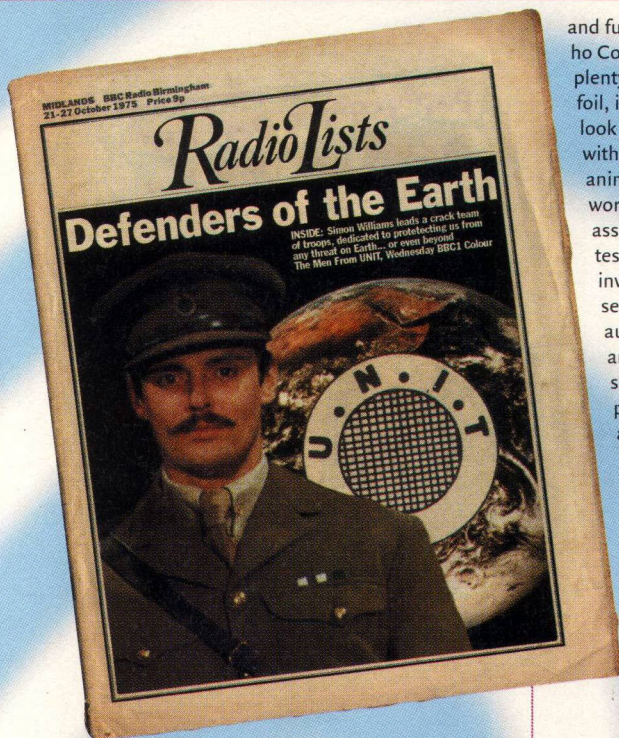
Venus seems likely to be the next

target for the Daleks—but what can

the USADF do to stop them?

Producer, **FRED FREIBERGER**

Directed by, **PETER JAMES**

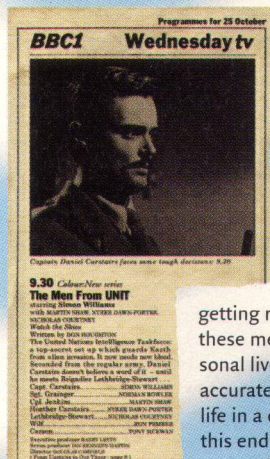


The Men From UNIT

13 EPISODES 1975
PRODUCED BY BBC TELEVISION

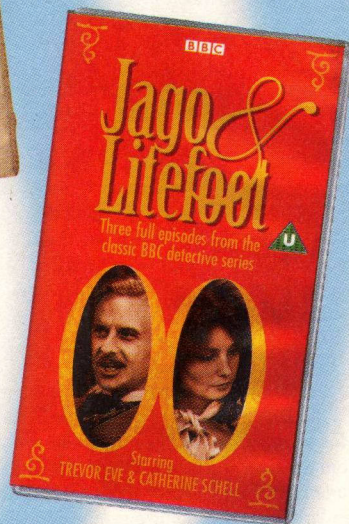
Starring **Simon Williams** as Captain Daniel Carstairs, **Norman Bowler** as Sergeant Tom Grainger, **Martin Shaw** as Corporal Tony Jenkins, **Nyree Dawn Porter** as Heather Carstairs, with **Nicholas Courtney** as Brigadier Lethbridge-Stewart

While Doctor Who thwarted evil aliens during Saturday teatimes in 1975, business was a little more serious on Wednesday nights at 9.30 for *The Men From UNIT*. Upstairs Downstairs star Simon Williams was the dashing Captain Daniel Carstairs, commanding Company B of the United Nations Intelligence Taskforce under the watchful eye of Brigadier Lethbridge-Stewart (Nicholas Courtney). Where



Doctor Who was considered by most to be a children's programme, *The Men From UNIT*'s later time slot gave the production team more leeway to tell grittier stories. "You won't be seeing any Daleks or Cybermen here," said executive producer Barry Letts. "We'll be getting right under the skin of these men, following their personal lives, trying to depict an accurate view of the pressures of life in a crack force like UNIT." To this end, Nyree Dawn Porter was cast as Carstairs' wife, Heather, allowing the audience to see life in UNIT through civilian eyes, and the difficulties that might bring to a marriage. The series was praised for its sensitive handling of these issues. Rounding off Carstairs' crack team were Softly, Softly's Norman Bowler as the worldly-wise Sergeant Tom Grainger

and future Professional Martin Shaw as the gung-ho Corporal Tony Jenkins. Although there were plenty of alien invasions for UNIT company B to foil, in line with the series' more realistic outlook there was a greater focus on threats from within, such as environmental concerns and animal experimentation. A particularly noteworthy episode was *Bloodthirst*: Carstairs is assigned to the investigation of an animal testing facility in the Yorkshire Dales, an investigation which turns into a full-scale search operation as a pack of genetically-augmented wolves escape from the facility and stalk ever closer to a nearby village. The series finished after just one season, due partly to average ratings and also a feeling amongst the cast and crew that they had done all they could with what was largely considered an experimental show.



Jago & Litefoot

24 EPISODES 1978-80
PRODUCED BY BBC TELEVISION

Starring **Trevor Eve** as Edison Litefoot, **Catherine Schell** as Henrietta Jago and **Denis Lill** as Inspector Hawthorne, with **Christopher Benjamin** as Henry Gordon Jago and **Trevor Baxter** as Professor Litefoot

Take the bookish son of an eminent police pathologist and the beautiful, liberated daughter of a roguish music hall owner, and you have the mix for one of the most fondly remembered, though sadly short-lived, Saturday night adventure series of the 1970s. *Jago & Litefoot* featured rising star Trevor Eve as Dr Edison Litefoot, son of the eminent Professor, and Catherine Schell, already famous for her role as Maya in *Space: 1999*, as Henrietta 'Henri' Jago, daughter and protégé of entrepreneur Henry Gordon Jago. Christopher Benjamin and Trevor Baxter reprised their characters from the popular science fiction serial *Doctor Who*, but very much in supporting roles. Finally, Denis Lill played the gruff Inspector Hawthorne of Scotland Yard, constantly frustrated that this pair of amateur sleuths solve most of his cases. For two series from 1978, *Jago & Litefoot* were plunged into a series of harrowing adventures on the streets of Victorian London, a world of master criminals and insane scientists in which danger and mystery lurk on every corner. Edison was the nervous, educated doctor of medicine with a keen interest in all

avenues of science; Henrietta, the singing sensation of the Palace Theatre, tough and feisty. The series kicked off in typically exciting fashion on Saturday 23 September 1978 with *The Scarab of Necromanta*: after coming into possession of a mysterious gemstone, Henry Gordon Jago is attacked in the Palace Theatre and seeks out the counsel of his old friend, Professor Litefoot, who is flummoxed by a series of desiccated corpses washing up on the banks of the Thames. The two vanish without trace, but Jago has left the gemstone with Henri, who pays a visit to the practice of Edison Litefoot. Together, they piece together the puzzle of their fathers' disappearance and the significance of the gemstone – the power source of the Scarab of Necromanta. Power-mad millionaire Charles Havelock (Brian Blessed) believes the Scarab will grant him immortality, and bargains with Eddison and Henri – the gemstone for the safe return of their fathers ... The series was an instant hit during the winter of 1978, not least of all due to the sexual tension between the two attractive leads: not so much a will they/ won't they relationship, more a will he/won't he tell her – the shy Edison being utterly in love with Henri from the very first episode, but never seeming to find a moment to let her know. After a Christmas special and one further series in 1980, *Jago & Litefoot* was brought to end, mainly down to Trevor Eve's commitment to the massively popular *Shoestring*. The final episode closed with Henri sailing to America to find her fortune, Edison standing sadly on the quayside, waving goodbye ...

K9's Kennel Club

18 EPISODES 1982-4
PRODUCED BY THAMES TELEVISION FOR ITV

Presented by **Keith Chegwin**, with **John Leeson** as the voice of Kg

When it was announced that Kg, the loveable metal pooch from TV's *Doctor Who*, was to hang up his lead for good, the Sun newspaper was quick to run a 'Save Kg' campaign. The call was answered by Thames Television, who approached Kg creators Bob Baker and Dave Martin with the offer of a new home for their creation on Children's ITV. At 4.45 pm on 23 July, 1982, Kg's Kennel Club was blasted into orbit; mooted as a rival to the BBC's long-running *Crackerjack*, it offered up games, comedy sketches and special guest stars. Fresh from Swap Shop, Keith Chegwin would be the one holding Kg's leash – a far cry from Tom Baker! Kg, along with 'Master' Cheggers, had opened a Space Hotel orbiting the Earth called Kg's Kennel; each week they would open their cargo bay doors to a specially-invited audience of school children from around the country. Kg and Cheggers were ably assisted by members of The Actor's Workshop Youth Theatre Company. The emphasis was always on fun, with an impressive two-tiered intergalactic reception area set, with plenty of runways for Kg to trundle around. Whenever a celebrity guest was 'zapping in' from Earth, he would spin round with excitement. When it was time for that week's band to perform, he would proudly announce "Sensors indicate Buck's Fizz!" in his efficient way. There was always time for a bit of comedy – usually in the form of Christopher Biggins as Commander Slaaarg, who regularly attempted to put Kg out of business – but with star guests like The Krankies,



How Much For Just the Planet?

7 EPISODES 1988
PRODUCED BY BBC TELEVISION

Starring **Tony Selby** as Sabalom Glitz, **Bonnie Langford** as Mel, **Ken Campbell** as Investigator Stubbs and **Mollie Sugden** as The Cleaning Lady

Doctor Who is probably the last place you'd expect a sitcom to spring from, but that's exactly where *How Much For Just the Planet?* started its life. At the end of *Doctor Who*'s 1987 season, Bonnie Langford decided to leave the series, saying goodbye to the character of Melanie Bush after two years and hitching a ride round the universe with galactic conman, Sabalom Glitz (Tony Selby). Ever mindful of possible new projects, Who producer John Nathan-Turner saw the glimmerings of an idea in the fates of Mel and Glitz. "I see it as an intergalactic *Only Fools and Horses*. We're going to call it *How Much For Just the Planet?* and it will be pure sitcom and great fun," he told *DWM* in January 1988. The series saw Mel and Glitz taking up residence on the planet Iceworld and managing a frozen food hypermarket, the sharp Glitz always with an eye on making a few Grotzits; Mel is

naturally there to keep him on the straight and narrow. Nathan-Turner had never managed to secure sitcom veteran Mollie Sugden for an appearance in *Doctor Who*, but it was a dream come true to cast her as Iceworld's stentorian Cleaning Lady. Finally, always poking his nose in (certainly where Glitz doesn't want it!), was Investigator Stubbs, played with relish by comedy actor Ken Campbell. Stubbs somehow never managed to get Glitz where he wanted him, mainly thanks to the timely intervention of Mel. *How Much For Just the Planet?* ended after just one season – Bonnie Langford declined to renew her contract, and the ratings weren't considered good enough to continue without the show's star attraction. This didn't put a damper on the high spirits of the 1988 Christmas Special, *Merry Christmas Investigator Stubbs*. With Christmas fast approaching on Iceworld, Mel is getting into the holiday spirit and decorating the store, much to Glitz's disgust. Meanwhile, Stubbs knows that Glitz is up to something – secret deliveries are being made in the dead of night, and to his horror, it seems that Mel is in on the scam too. Calling a full squad to apprehend the lot of them, it turns out that the joke's on him when it's revealed that all Mel wanted to do was throw him a surprise Christmas party. As the Thralian Champagne flows (and Glitz's wallet gets thinner), the cast turn to camera, raise a glass of bubbly and wish "a Merry Christmas to everyone at home!"

Glitz has to contend with a crabby customer!



More fun with Mel and Glitz next week!



Workers' playtime

GALACTIC GLEE CLUBS, AWOL SATELLITES AND 1950S ROCK 'N' ROLL COMBINE TO MAKE *DELTA AND THE BANNERMEN* ONE OF THE STRANGEST ADVENTURES THE DOCTOR EVER HAD. WITH THE SERIAL AT LAST SEEING THE LIGHT OF DAY ON BBC VIDEO, BENJAMIN COOK OFFERS SPACE BUNS AND TEA TO TWO OF ITS GUEST STARS ...

Ken Dodd The Tollmaster

"Blimey! Are you an actor?" I turn towards the voice. One of the most enduring faces in British entertainment is staring at me intently, green eyes bright beneath soft strands of greying hair. The face, along with the voice, belongs to Ken Dodd – a comic genius, and one of the biggest box-office draws in the theatre.

I stand up to introduce myself, but he gestures me to sit back down. "Are you sure you're not an actor?" he asks. "You look just like an actor. Have you done much acting?"

I shrug. "A little." I don't tell him how little – but, because I want to see his eyes widen with exultation, I add, "Why – do you think I should?"

"Definitely! Your face is remarkably familiar. You look like a respectable Michael Jackson!"

I'm getting the impression that Ken Dodd is a little bit mad. This is, after all, the same man whose fertile imagination has given birth to the Diddymen, tickling sticks, the Broken Biscuit Repair Works, Jam Butty Mines and the Black Pudding Plantations of his native Knotty Ash. I try reminding the comic that I'm here to interview him for *Doctor Who Magazine*.

"Hang on! I've forgotten your name. Who am I speaking to? Benjamin ...?"

"Cook."

"Cook? Oooh, I like that! Any relation to Peter?"

"Sorry?"

"Any relation to Peter Cook?"

"Oh, I don't think so."

He looks a little disappointed. "Mmm ... I wish you were. Still, never mind. Nice to meet you, Benjamin. Ask me some questions, then!"

Okay. How did you land the part of the Tollmaster in *Delta and the Bannermen*? "The Tollmaster? Oooh, that's right! I keep thinking I was the Tollkeeper. Well, I remember watching the very first episode of *Doctor Who* back in 1963 and I've been a fan of the show ever since. So when [then producer] John Nathan-Turner asked me to play a small part in *Delta and the Bannermen*, I was overjoyed. I was discomknockerated, as a matter of fact! Yes, discomknockerated."

Ken is keen to point out that *Doctor Who* was not his first foray into, um, serious acting. "I'd previously played Malvolio in a Royal Shakespeare Company production of *Twelfth Night*," he reveals, "and I enjoyed myself tremendously. You see, as a solo comic, I'm usually alone on stage – thus I am in complete control. But when you are performing in a play, you become part of a team – and as part

of a team, you have to make sure that you've learned the lines and know exactly what you're doing. If you're delivering the lines that Willy Shakespeare wrote, you mustn't ad-lib because your fellow artistes are depending on you to give them their cues. The cast of *Twelfth Night* gave me some very funny looks when I arrived on stage because – with Malvolio being a comic character – they thought I was going to give them all duff cues and start ad-libbing, which of course I didn't."

The cast of *Delta and the Bannermen* had no such misconceptions of Ken or his acting abilities. "They were a lovely group of people," he enthuses. "Bonnie Langford was an absolute sweetheart. I'd met her on several previous occasions and she'd always been very kind to me. Bonnie was very easy to work with, but I remember having to be careful around Sylvester McCoy. You see, Sylvester was an

much of a ham actor you are," Ken explains, "so I made a real meal of it! I made sure everyone knew that I was definitely on my way out."

Ken's scenes were filmed at night at Llandow Trading Estate – a disused World War II RAF base 11 miles from Barry Island. "Ooh 'eck! I was so excited to be filming on location. I remember the scene in which the [Navarino] space travellers leave the Tollport in that old bus. The production team wanted the bus to take off into the night sky, so they hired this huge crane – I'd never seen a

Apart from that, nobody thought to tell me what I was actually supposed to do. I just went on and tried to be tattifilarious. I'm not even sure whether they managed to film all the scenes in the end. We were shooting in the middle of summer, you see, and it got light at about four o'clock in the morning – I think the production team wanted it to stay dark for another half-hour or so."

Ken's casting generated a great deal of publicity for *Delta and the Bannermen*. He even agreed to travel to Wales for a press photo-call some days

'Nobody thought to tell me what I was actually supposed to do. I just went on and tried to be tattifilarious!'



"If you let me go, I'll give you a turn on my tickling stick!" The Tollmaster tips Gavrok the wink

before the actual shoot – and within minutes, he had journalists eating out of his hand. "I just try to get laughs," Ken admits, "but only in a respectful way. I wouldn't burlesque the show for one second and I certainly wouldn't take the mickey out of it. I have a great deal of respect for *Doctor Who*. I was brought up on the writings of John Wyndham and Isaac Asimov and so I absolutely adore science fiction. I think it's a lovely way to fantasise the imagination."

"I very much admire writers who combine science with fantasy, but especially those who write for shows like *Doctor Who*. Some of them write really whimsical and zany stuff, yet still manage to base it on fact. Many of the prophecies that were written in early science fiction have already come true – and I'm sure many more will in years to come. Mmm ... in 50 years' time, people will probably look back on *Delta and the Bannermen* and think, 'Wow! Wasn't *Doctor Who* prophetic?'"

Ken also believes that *Delta* contained "some terrific comedy. *Doctor Who* has always been a very

exact double of a man called Talfryn Thomas, who worked with me many years ago on radio and television [and also appeared in *Spearhead From Space* and *The Green Death*]. Talfryn and Sylvester were almost like twins – and so every time I looked at Sylvester, I saw Talfryn! To make matters worse, Talfryn was Welsh and so whenever Sylvester talked to me, I couldn't help but reply in a Welsh accent! He must have thought I was crackers."

"I also remember Don Henderson [Gavrok], who I believe is no longer with us. Don was a lovely man. He'd frighten the life out of you because he had such a villainous face, but he was really quite the opposite. He was just like Father Christmas!"

"Don had to shoot me in the back, didn't he? It was fascinating to see how it was done. First of all, they cut a huge piece out of the back of my rather grand sparkly costume and stuck in its place a piece of asbestos. Then they stuck on a small explosive charge with a tiny transmitter-type thing, before covering it all up again with the sparkly material – so as it wouldn't show on screen. When Don aimed the gun, somebody from Special Effects pressed the detonator and – bang! – I felt an explosion on my back, and the Tollmaster perished."

"How long you take in dying depends on how



Mel and the Doctor just say no to one of the Tollmaster's special celebratory poppers

crane as big in all my life – and the bus was hoisted 100 feet up into the air! The empty bus, that is. The bus was empty, you see." A cheeky grin spreads across Ken's face. "Actors may be barmy, but we're not that barmy!"

I ask him whether he was disappointed at only having a small part to play in *Delta and the Bannermen*? "Mmm, well ... aaah, yes, I wish I'd been given a little bit more to do. I mean, I only had a few lines, but I wasn't quite sure how they wanted me to play the character. All I knew was that the Tollmaster was terrified of being shot at!

clever cross between science fiction and pantomime. You can't say it's a mixture because *Doctor Who* is something quite unique."

He stops and thinks for a minute before continuing. "Hopefully, with all its loyal supporters and campaigners, we might even get it back. *Doctor Who* has been off our screen for far too long now, but I'm quite sure that one day it shall return ... and then all our children, our children's children and our children's children's children – and everybody, like myself, who's still a child at heart – will be able to enjoy *Doctor Who*."

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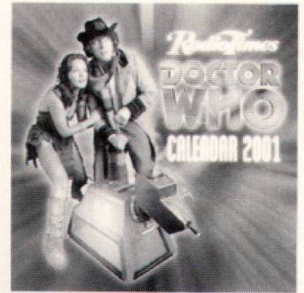
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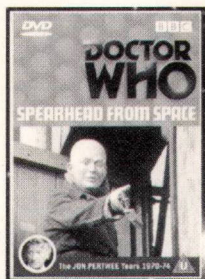


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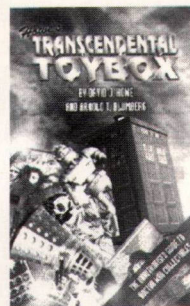
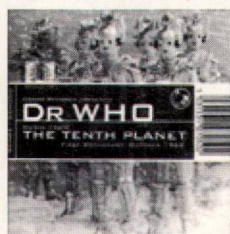


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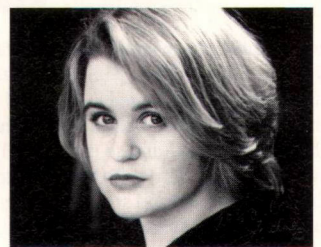


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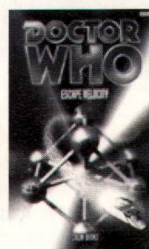
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Sara Griffiths **Ray**

"I have a confession to make," says Sara Griffiths, settling into a seat at the Wycombe Swan Theatre's foyer bar. "I told a tiny lie at the audition for *Delta and the Bannermen* and said that I could ride a scooter! When I got the job, I had to find someone to teach me at very short notice and I only managed to learn just in time. Hundreds of outtakes – of me getting on the scooter and not being able to start it or of Sylvester falling off – probably still exist somewhere..."

Sara has had a varied career on both stage and screen – but she hasn't always wanted to be an actress. "When I was small, I wanted to be a

used to watch the show when Jon Pertwee was the Doctor, but never did I imagine that one day I'd actually be in it. I remember my agent sending me up to the BBC because they were looking for somebody to play a Welsh girl in *Doctor Who*. I've always wondered whether they'd assumed I was Welsh because my surname was Griffiths. They wanted me to perform a short monologue. I considered auditioning in a Welsh accent, but in the end I picked a speech from a play called *The Rainbow* and thought, 'I'll worry about the accent later!'"

Sara was very impressed by Malcolm Kohll's script. "I thought it was extremely inventive and full of lots of great ideas. I was looking forward to

'I think Ray would have made an excellent companion! Ooh, yes – it would have been enormous fun!'

dancer," she tells me. "I was given the opportunity to go to Elmhurst – which is a ballet school in Camberley – and whilst I was there, I remember taking part in a Shakespeare festival. I played Miranda in *The Tempest* and that was my first real taste of acting. So by the time I left Elmhurst at the age of 16, I knew that I wanted to act rather than dance." She smiles broadly. "I don't think I liked the idea of dancers not being allowed to talk!"

So how did Sara come to play tomboy Ray in *Delta and the Bannermen*? "Well, it was only something like my second or third professional job. I

seeing how they would achieve all those bizarre special effects on screen. The [Chimeron] baby turned out to be much better than I'd expected. I also thought Ray's relationship with David Kinder's character [Billy] was nicely handled. She was madly in love with him and I remember filming the scene at the dance where he dedicates a song to somebody else. Ray is absolutely devastated and the Doctor has to comfort her in the laundry room. I thought that was a lovely moment.

"*Delta and the Bannermen* was actually the first time I'd filmed away from home, so it was quite an

experience for me. I didn't know Wales at all, but I it was nice to get away from the confines of a studio. Everything comes to life on location and you can really get a feel for your part. I think the production team made a fantastic job of recreating the 1950s." Indeed, many of Sara's scenes were filmed in Butlins' unmodernised holiday camp on Barry Island. "It was quite surreal to be in a deserted holiday village that's supposed to be full of people having a good time..."

Sara remembers the all-star cast fondly. "It was quite extraordinary to be surrounded by so many 'names' like Stubby Kaye [Weismuller], Morgan Deare [Hawk] and Don Henderson. I was a big fan of Don's and I thought he made a wonderful baddie. I remember a scene in which he was gnawing meat from a bone and we were all wondering what on Earth it was. It was actually smoked salmon!" And what of the regulars? "I enjoyed working with Sylvester very much. He was tremendous fun. I also got on well with Bonnie Langford – it would have been nice for our characters to have had a few more scenes together. I think Mel was captured relatively early on and so Bonnie wasn't around for much of the action."

Of the people behind the camera: "[Director] Chris Clough was wonderful! With Chris in charge, you really felt you had someone on your side – which is just what I needed at that point in my career. I also remember John Nathan-Turner – larger-than-life and full of energy. I remember thinking, 'Wow! What a wonderful person.' He obviously felt passionately about *Doctor Who*."

The character of Ray was, at one point, mooted as a possible replacement for Mel. "I think they knew that Bonnie wanted to move on," says Sara, "so they had several stories that paired the Doctor with possible replacements. I think it depended on whether Bonnie wanted to stay until the end of the season and the order in which the stories were transmitted." Would Sara have accepted the part had it been offered? "Of course I would! Ooh, yes – it would have been enormous fun. And I think Ray would have made an excellent companion. She



A sceptical Burton faces Ray and the Doctor

was, essentially, a 'local girl' and so the potential existed to plunge her into extraordinary situations and amazing adventures. It really could have worked. That said, I think Sophie [Aldred] played Mel's actual replacement [Ace] brilliantly and I thoroughly enjoyed watching her."

Shortly afterwards, Sara attended her first *Doctor Who* convention. "It was amazing," she exclaims. "I was allowed to climb inside a Dalek and glide down the central aisle! I got to meet so many people who have such a huge knowledge of *Doctor Who* – it made me feel quite humble to realise that I was actually playing a character who I knew comparatively little about. The fans are wonderful!"

"The extraordinary thing about *Doctor Who* is that it seems to have surpassed time. It has the potential to constantly evolve... When we were making *Delta and the Bannermen*, I really felt I was doing something for which there were no rules or limitations. Watching the story all these years later, it's as big and as broad as your imagination can deal with."

DWM

On the rocks

WITH A WHEEZING, GROANING SOUND, THE TARGET RANGE OF *DOCTOR WHO* NOVELISATIONS DEMATERIALISED FOR THE LAST TIME IN 1994. DAVID J HOWE BIDS THEM ADIEU ...

Jo Thurm took over the editorship of the Target range around August 1987, continuing the publication schedule developed by precursor Nigel Robinson – overseeing novelisations of the remaining few ‘past Doctors’ stories available, as well as those of newly-transmitted tales.

1988 brought adaptations of *The Rescue* (by Ian Marter), *The Trial of a Time Lord Parts Nine to Twelve* (as *Doctor Who: Terror of the Vervoids*, by Pip and Jane Baker), *The Time Meddler* (by Nigel Robinson), *The Trial of a Time Lord Parts One to Four* (as *Doctor Who: The Mysterious Planet*, by Terrance Dicks), *Time and the Rani* (by Pip and Jane Baker), *Vengeance on Varos* (by Philip Martin), *The Underwater Menace* (by Nigel Robinson), *The Wheel in Space* (by Terrance Dicks), *The Trial of a Time Lord Parts Thirteen and Fourteen* (as *Doctor Who: The Ultimate Foe*, by Pip and Jane Baker), *Inside the Spaceship* (as *Doctor Who: The Edge of Destruction*, by Nigel Robinson), *The Smugglers* (by Terrance Dicks) and *Paradise Towers* (by Stephen Wyatt). *Doctor Who: The Smugglers* was the last book to be released in hardback as well as paperback, hardback sales having been in decline.

Philip Martin’s *Doctor Who: Vengeance on Varos* had been awaited for some time. Discussions with Martin had commenced in March 1985, with an agreed delivery date of 31 December 1985; the book was eventually delivered on 7 July 1987. “We were in an invidious position really,” recalls Nigel Robinson. “If a book did not come in on time, then we could have said that it was in breach of contract and demanded the advance back. But with *Doctor Who*, we couldn’t do the book at all without the scriptwriter’s permission – so they had us over a barrel!”

The year’s stand-out title appeared to be Ian Marter’s *Doctor Who: The Rescue* – a draft of which had been completed by the author prior to his untimely death in October 1987, and prepared for publication by Robinson. Ian K McLachlan, writing in the *Doctor Who* Appreciation Society newsletter, *Celestial Toyroom*, said: “It shows just what can be done with a *Doctor Who* story given a talented and thoughtful adapter.” Meanwhile, Pip and Jane Baker’s *Doctor Who: Terror of the Vervoids* was perhaps the most

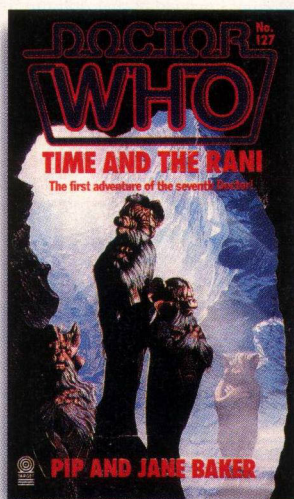
poorly-received, CT’s Andrew Hair feeling that: “the prose style employed is at worst, careless; at best, bland. Little or no effort is given to description ... the book isn’t worth it.”

Covers for the 1988 books were painted by several artists. Tony Masero contributed his final two jackets to the range with *Doctor Who: Terror of the Vervoids* and *Doctor Who: The Mysterious Planet*, and until a new regular contributor could be located, the others were handled by, variously, Tony Clark, Jeff Cummins, David McAllister, and Ian Burgess, with a photographic cover for *Doctor Who: Time and the Rani*; the remainder were by newcomer Alister (sometimes Alistair) Pearson. Tony Clark was a well-known fan illustrator whose initial painting for the cover of *Doctor Who: The Rescue*, showing Koquillion standing with his power-tool device, was rejected. Ian Burgess was another contributor from the fan community.

The decision to use a photographic cover for *Doctor Who: Time and the Rani* was made quite late. Tony Masero originally provided a painting of the bat-like Tetraps in their cave – but, when proofs of the cover were sent to the *Doctor Who* office, as usual, for approval, series producer John Nathan-Turner noticed that the painting had been used upside down – no-one had told the art editor at WH Allen that the creatures hung from the ceiling! Instead of simply correcting the jackets, a completely new approach was taken, and a special photograph was commissioned – for which the Tetraps’ cave was recreated.

Alister Pearson’s first contribution to a WH Allen title came when one of his pencil drawings was included in the 1984 Peter Haining book *The Key to Time*. “I’d been pestering Nigel Robinson and the Art Director at WH Allen, Mike Brett, every so often ... writing letters, making phone calls and sending in ‘on spec’ pieces of artwork by way of demonstrating my abilities – such as they were at the time! I painted prospective covers for *Four to Doomsday*, *The Daleks’ Master Plan* – which they somehow managed to lose – *Destiny of the Daleks*, *Vengeance on Varos* and *Image of the Fendahl*.” Pearson was more lucky with his approaches to *Doctor Who Magazine*, and by mid-1987 had had four pieces of artwork in the pages of *DWM*. This spurred him on to try WH Allen again – and it seemed that Mike Brett was now more willing to offer him work. “For my first commission, *The Underwater Menace*, Mike offered me some very poorly photocopied pages from *DWM* 78 by way of reference material,” recalls Pearson. “I declined these, and, after a quick internal phone call to Nigel, confirmed that I would not be able to include a portrait of Patrick Troughton. Mike seemed pleased with the final painting – the top third of which was blotted out by the new logo which came in at around the same time! – and I never really looked back for the next six years.”

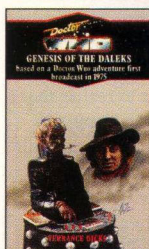
FACING PAGE: *DOCTOR WHO: HORROR OF FANG ROCK* – UNUSED JACKET BY ALISTER PEARSON



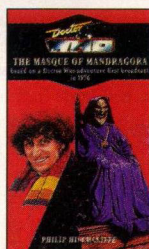
Tony Masero’s scrapped cover for *Time and the Rani* – complete with inverted Tetraps!

Those Target book covers in full ...

Month by month, this handy visual guide has helped bring the Target range to life! Only original editions and reprints with new jacket illustrations are shown, with month of publication, original price, (w)riter and (a)rtist. We conclude with September 1991 to March 1994.



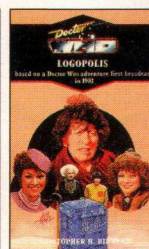
Doctor Who: Genesis of the Daleks
9/91 £2.50
w Terrance Dicks
a Alister Pearson



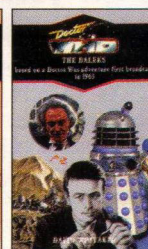
Doctor Who: The Masque of Mandragora
9/91 £2.50
w Philip Hinchcliffe
a Alister Pearson



Doctor Who: Time and the Rani
10/91 £2.50
w Pip and Jane Baker
a Alister Pearson



Doctor Who: Logopolis
12/91 £2.99
w Christopher H Bidmead
a Alister Pearson



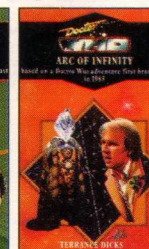
Doctor Who: The Daleks
1/92 £2.99
w David Whitaker
a Alister Pearson



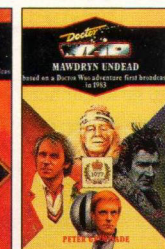
Doctor Who: The Visitation
2/92 £2.99
w Eric Saward
a Alister Pearson



Doctor Who: Kinda
2/92 £2.99
w Terrance Dicks
a Alister Pearson



Doctor Who: Arc of Infinity
3/92 £2.99
w Terrance Dicks
a Alister Pearson



Doctor Who: Mawdryn Undead
3/92 £2.99
w Peter Grimwade
a Alister Pearson

Pearson's style was very photo-realistic, and his accurate collages of characters and monsters from the series came to define the books released in the early 1990s as much as Chris Achilleos' work had defined the range in the mid-1970s. He went on to complete 87 covers in six years for the Target range, far more than any other artist.

Behind the scenes at WH Allen, several changes would have wide implications for both the company and the Target range. Early in 1986, Robert Devereux, Managing Director of Virgin Vision Ltd, a part of Richard Branson's Virgin group, was looking for an acquisition to complement the publishing arm, Virgin Books, and wondered whether WH Allen might be available. Negotiations started, and in November 1986, WH Allen bought Virgin Books as the first stage in the process. The purchase also included the changing hands of various share issues, which ultimately left the Virgin group with around 19% of WH Allen's shares. Then, on 18 September 1987, the Virgin group bought a further shareholding from Howard and Wyndham, the owners of WH Allen since 1984, and ended up with 51.6% of WH Allen's share capital. The Virgin group then made a purchase offer for all remaining shares in WH Allen. In conjunction with this, the Howard and Wyndham-nominated officers, Ralph Fields and Peter Levinger, left the management board of the company. Finally, at the end of 1988, Bob Tanner, the Managing Director and Chairman of WH Allen, relinquished those roles and continued as consultant and non-executive director while the position of MD was

taken by Tim Hailstone, with Robert Devereux becoming Chairman.

Cost-cutting also occurred, and on 16 December 1988, the new Virgin-owned company, although still trading as WH Allen, departed from its lavish Mayfair residence and moved to offices above premises in St John Street, a far less salubrious area just north of the City. The main imprints for the company were consolidated as WH Allen, Virgin, Star, Mercury and Allison & Busby, all rebranded with new logos. At the same time, the Target range was cut back to contain only the *Doctor Who* titles.

After about a year in the new premises, Tanner stepped down and returned full-time to his literary agency. "I look back on my time with WH Allen with a great deal of fondness. I truly do," he says. "It was a great time in my life, *Doctor Who*. There are certain periods throughout your life when you're happy about what you're doing, just as there are also periods when you are unhappy. My ten years or so at WH Allen were some of the happiest times of my life. You knew that you were producing books that people really wanted to buy and read, and you weren't worried

'The Target brand had a reputation as a failed children's imprint. Its job was over'

JMR

Ally S.



When the Target reprints were cancelled, Alister Pearson had completed his cover for *Horror of Fang Rock* and was part-way through *The Invisible Enemy* [above]. Pearson works from dark tones 'up' – so, although the background and Kg are finished, the Doctor is lacking lighter skin tones on his face, as well as 'wrinkly detail' around the eyes – and his teeth are unfinished. Likewise, there are no lighter tones on the Nucleus

that they were going to sit on the shelves and get forgotten. That's what publishing should all be about."

Tanner should be recognised as the saviour of WH Allen. As *The Bookseller* noted, the company filed a loss of over £530,000 in the 18 months to the end of 1980; however, following Tanner's appointment in 1979, WH Allen made continued yearly profits (1983 excepted), and in 1984 went public. There was a hiccup in 1987, when a pre-tax loss of £1.5 million was announced – due mainly to a disagreement with Australian and New Zealand distributors Gordon and Gotch which led to the books being unavailable in those markets, and also a stock revaluation exercise to meet Virgin's accounting procedures. Despite this, it is apparent that Tanner led the company, and the *Doctor Who* range, through its most successful period.

Shortly after the move to St John Street, editor Jo Thurm decided to move on, leaving in mid-February 1989 with no replacement appointed. To try and help her eventual successor, she prepared an eight-page document summarising the whole process of publishing the *Doctor Who* novelisations. This also detailed the current status of books in progress at the time, and also covered ideas for the future.

One of the ideas progressed by Thurm to maintain the publishing schedule was to novelise a so-called 'missing season'. The 23rd season of *Doctor Who* on television had been well advanced in the planning stages, with several writers working on outlines and scripts, when the BBC

pulled the plug, forcing the production office to re-think, eventually coming up with the 14-part *The Trial of a Time Lord*. Among the scripts in progress for this abandoned season, three would be novelised by their authors: *The Nightmare Fair* (by Graham Williams) and *The Ultimate Evil* (by Wally K Daly), both published in 1989, with *Mission to Magnus* (by Philip Martin) following in 1990.

At the time Thurm left, author John Peel had successfully acted as an intermediary between Terry Nation, his agents Roger Hancock Ltd and WH Allen, and had delivered completed manuscripts for *Doctor Who: The Chase* and *Doctor Who: The Daleks' Master Plan*, an epic spanning 13 televised episodes which WH Allen decided to publish in two volumes (as Part I: *Mission to the Unknown* and Part II: *The Mutation of Time*). Discussions were also underway with David Whitaker's widow for Peel to novelise Whitaker's two 1960s stories, *The Power of the Daleks* and *The Evil of the Daleks*.

Other ideas mentioned in Thurm's document were talking with Eric Saward about his two 1980s stories *Resurrection of the Daleks* and *Revelation of the Daleks*, the possibility of Victor Pemberton novelising his LP-only story *The Pescatons*, two more Missing Episodes titled *Evil of the Autons* (probably *Yellow Fever* and *How To Cure It*) by Robert Holmes and *Penacastata* (probably *Pinacotheca*, an unused story commissioned for the Trial version of the season) by Christopher H Bidmead (Graham Williams was also given the go-ahead to novelise Bidmead's scripts for another untelevised tale, *In the Hollows of Time*) – plus approaching Douglas Adams' agent regarding adaptations of his *The Pirate Planet*, *City of Death* and *Shada* (her note stated that Adams had been approached several times but that he was unwilling to novelise scripts or let anyone else write the books). One of Thurm's final acts was to contact Wendy Sanders of BBC Books on 6 February 1989 to ask again about the possibility of WH Allen publishing original *Doctor Who* fiction; this had previously been suggested by Nigel Robinson, but had been turned down by Nathan-Turner.

Thurm's replacement was Peter Darvill-Evans, a former general manager of Games Workshop Ltd who had published *White Dwarf* and other magazines in the mid-1980s, and also written three *Fighting Fantasy* gamebooks for Puffin. Darvill-Evans joined WH Allen around the end of February 1989 as a part-time editor to look after the *Doctor Who* books. "I was trying at the time to make my living as a writer and so I needed to try and find a part time job," he remembers. "My girlfriend saw a small advert in *The Guardian* – and it was in the wrong part of *The Guardian*, so they probably didn't get that many applicants – saying 'Assistant Editor required' and going on to say that the role had responsibility for *Doctor Who* fiction ...

"I was immediately attracted to the job because it mentioned *Doctor Who* in the advert. I'd watched it from the very first episode but missed out a lot of the Pertwee years as I was at university ... I actually knew nothing about the Target books, I didn't even know they existed, but I went out and bought a copy of *Delta* and the *Bannermen* – or 'Bannerman', as it said on the spine – before the interview. I think they were impressed that I had spotted this error, and thought I was therefore the best person for the job."

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THE GUARDIAN

The *Guardian* ad which caught Peter Darvill-Evans' girlfriend's eye ...

Doctor Who: Earthshock 4/92 £2.99 w Ian Marter a Alister Pearson	Doctor Who: The Awakening 4/92 £2.99 w Eric Pringle a Alister Pearson	Doctor Who: Robot 5/92 £2.99 w Terrance Dicks a Alister Pearson	Doctor Who: The Caves of Androzani 5/92 £2.99 w Terrance Dicks a Andrew Skilleter	Doctor Who: The Curse of Peladon 6/92 £2.99 w Brian Hayles a Alister Pearson	Doctor Who: The Monster of Peladon 6/92 £2.99 w Terrance Dicks a Alister Pearson	Doctor Who: Planet of the Daleks 7/92 £2.99 w Terrance Dicks a Alister Pearson	Doctor Who: Destiny of the Daleks 7/92 £2.99 w Terrance Dicks a Alister Pearson	Doctor Who: The Silurians 8/92 £2.99 w Malcolm Hulke a Alister Pearson
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The Final Encounter

Dave Owen closes the book on his re-reading of all the Targets in publication order

On the home stretch, the Target range of Doctor Who novelisations polarised tidily into two archetypes. There were straight retellings of televised stories, of service only to those permanently or temporarily removed from video recordings, and there were inventive extrapolations, guaranteed to fascinate, even after repeated viewing of the television story. A decade later, the deafeningly obvious metaphor is that some of the books were like VHS tapes of the stories, and others were more like DVD releases, packed with enticing extras, and insights from the original creative forces.

Contrast, say, the adaptations of two brief and unusual William Hartnell stories – Terrance Dicks' *Doctor Who: Planet of Giants* and Nigel Robinson's *Doctor Who: The Edge of Destruction*. The latter has an Introduction and a Prologue, establishing the context of the story for jaded fan or bemused floating reader alike, and then depicts all the on-screen action and dialogue as well as lengthy diversions featuring Ian's wandering the depths of the Ship. These are extra scenes, the long cut, to be devoured by those already in love with the original. *Planet of Giants*, by contrast, features only a brief introspective summary of who the travellers are and how they got where they are, and the charming, if not wholly original closing observation that the Daleks awaited the Doctor at his new location. This feels like a poor value DVD might, with commentary for the opening and closing credits only.

Robinson's *Doctor Who: The Edge of Destruction* is also a good example of how a heavily-featured novelisation might not necessarily be the product of

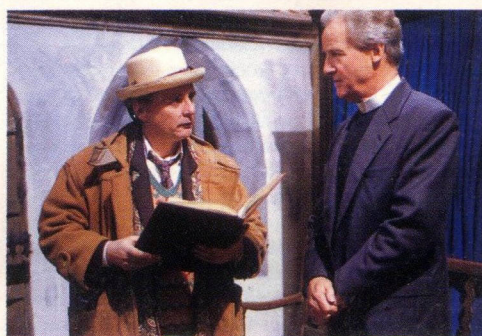


Planet of Giants

Almost as soon as he joined the company, Darvill-Evans realised – as other editors had before him – that there were hardly any more stories left to novelise. He therefore followed up Thurm's letter of 6 February with another on 9 March, again asking Sanders about publishing original fiction. Eventually, with the *Doctor Who* series apparently cancelled, and the BBC production office closing down, Nathan-Turner finally gave the go-ahead in October 1989. He would continue to be involved in the development of the range, eventually to be called *The New Adventures*; even after stepping down as *Doctor Who*'s producer in November 1989, he maintained a watching brief on *Doctor Who* merchandise.

During January 1990, rumours started to spread that WH Allen was considering selling off the *Doctor Who* list to another publisher. These rumours were not helped when, at the end of January, the company abruptly sacked half of its 60 staff. One of those who lost his job was art director Mike Brett, who had worked on the *Doctor Who* titles since 1979. The Bookseller reported that these changes were as a result of "the company's poor performance in a deteriorating market." They went on to quote the company chairman Robert Devereux as saying: "The company has tried to grow quite rapidly, and organically, from a small base in a market that was deteriorating. That has been the fundamental problem. The strategy of publishing across the board was untenable." The Bookseller translated this as meaning a "flawed strategic plan and a failure to meet sales targets."

At this point, WH Allen was renamed Virgin Publishing



Move over, Jackie Collins: *The Curse of Fenric*

Ltd and continued as publisher of the Target list. Virgin eventually decided to retain the *Doctor Who* books, but the paperback Star list was cancelled along with the WH Allen hardbacks – their authors either going elsewhere or finding themselves without a publisher.

"One of the problems with this series of redundancies from the inside," explains Darvill-Evans, "was that they chose to lay off almost all of the editorial staff, and it's the editorial staff who know what the books and authors are actually worth, what their potential is and so on – you can't expect Sales or Accounts to know things like that. So with no fiction editors to advise them, they simply set

When Darvill-Evans arrived, he found that there was no-one else at the company to talk to about the *Doctor Who* range, as the majority of the staff were new. He therefore used Thurm's note as a starting point and progressed from there. "The problems for me were mainly my own inexperience – I had come from a magazine publishing background, and the deadlines and timescales for books were unknown to me. I had a lot to learn and there were also not many people I could ask!"

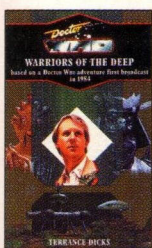
The stories adapted in 1989 were *Delta and the Bannermen* (by Malcolm Kohll), *The War Machines* (by Ian Stuart Black), *Dragonfire* (by Ian Briggs), *Attack of the Cybermen* (by Eric Seward), *The Trial of a Time Lord Parts Five to Eight* (as *Doctor Who: Mindwarp*, by Philip Martin), *The Chase* (by John Peel), *The Daleks' Master Plan* (in two volumes, by John Peel), *Silver Nemesis* (by Kevin Clarke) and *The Greatest Show in the Galaxy* (by Stephen Wyatt). All the covers were by Alistair Pearson, bar *Doctor Who: Attack of the Cybermen* – which was painted by Colin Howard, a fan who went on to contribute to the BBC's *Doctor Who* video releases.

Doctor Who: Attack of the Cybermen was the Target book with perhaps the longest history. It was originally discussed in June 1984 by Target editor Christine Donougher and the television story's writer, Paula Moore (a pseudonym for Paula Woolsey). Although she spent time working on the project, Moore eventually declined to write it, and at the end of January 1986 the book was passed over to series script editor Eric Seward – who resigned from his post under acrimonious circumstances during the summer. By the autumn of 1987, Seward had still not delivered the manuscript, despite lengthy exchanges of correspon-

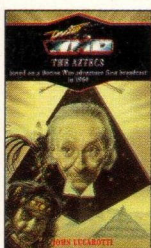
'The Curse of Fenric is about growing up and sex, but very heavily disguised'

dence between himself and the publishers. The book was eventually delivered in two parts, the first 70 manuscript pages on 11 November 1987, and the remainder on 4 December.

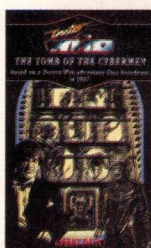
The most-anticipated of the year's offerings were the Dalek stories adapted by John Peel. Thankfully, fans were pleased with what they read. "What on television was an often visually sloppy, overly comic romp with the regulars' tongues firmly in their cheeks for most of the time has been transformed into a richly descriptive and captivating adventure," said DWB's James Howarth of *Doctor Who: The Chase*, and the epic *Daleks' Master Plan* volumes received similar praise. Unfortunately, the adaptations of more recent adventures had a harsher reception. "If the television version of *Silver Nemesis* seemed rushed, scrappy and full of holes, then these faults are as abundant in Kevin Clarke's novelisation," observed Andrew Martin in *TV Zone*. "Clarke's literary style consists of dropping in jazz references everywhere, but otherwise has little to commend it." Stephen Wyatt's adaptation of *The Greatest Show in the Galaxy* was also found wanting: "There is a marked difference between the skills necessary to write a television script and those required to write a novel," said Peter Linford in DWB. "There are worse *Who* novels than this, but what really grates is, having read the novelisation, I have since found myself enjoying the televised version less. And that is unforgivable."



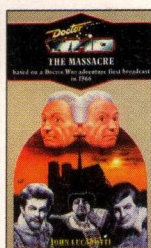
Doctor Who: Warriors of the Deep
8/92 £2.99
w Terrance Dicks
a Alistair Pearson



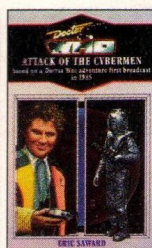
Doctor Who: The Aztecs
9/92 £2.99
w John Lucarotti
a Andrew Skilleter



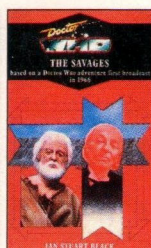
Doctor Who: The Tomb of the Cybermen
10/92 £2.99
w Gerry Davis
a Alistair Pearson



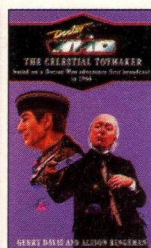
Doctor Who: The Massacre
10/92 £2.99
w John Lucarotti
a Alistair Pearson



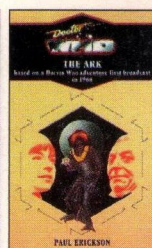
Doctor Who: Attack of the Cybermen
10/92 £2.99
w Eric Seward
a Alistair Pearson



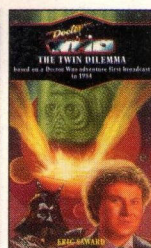
Doctor Who: The Savages
11/92 £2.99
w Ian Stuart Black
a Alistair Pearson



Doctor Who: The Celestial Toymaker
12/92 £2.99
w Gerry Davis & Alison Bingham
a Alistair Pearson



Doctor Who: The Ark
12/92 £2.99
w Paul Erickson
a Alistair Pearson



Doctor Who: The Twin Dilemma
1/93 £2.99
w Eric Seward
a Andrew Skilleter

the serial's original writer. It is Eric Saward, not Paula Moore, who makes *Doctor Who: Attack of the Cybermen* a hugely enjoyable depiction of a day in the life of Charlie Griffiths, the bank robber who hates rainy days, especially when they end with his abduction to another planet. And although Marc Platt's *Doctor Who: Ghost Light* is an engaging, if confusing, adaptation of his own work, he excels when tackling Ben Aaronovitch's *Battlefield*. Its classical allusions and unlaboured but necessary explanations of all that is going on make a far more rewarding experience than the TV serial – particularly its apocalyptic opening, which is altogether more arresting than a slow tilt down to a garden centre.

The last batch of books focuses on the very old and the very new – almost automatically teleplay writers handled their own news stories, while the trusty mop-up squad of Dicks, Robinson, and John Peel picked up the remaining detritus. Some particularly neglected stories finally saw print – typified by *The Underwater Menace*, *The Smugglers* or *The Rescue*. These would be shorter adventures, making them harder to write up to required length and featuring less familiar foes on the cover. One home truth evident from John Peel's Dalek novels is

that more is not necessarily better. Both *Doctor Who: The Chase* and the two Daleks' *Master Plan* volumes are brisk tellings, with few unnecessary flourishes, benefiting from the fact that one can

read Dalek dialogue far faster than it can be delivered. His later renditions of David Whitaker's Dalek stories are more heavy going by comparison – laden with retroactive continuity and insights into characters whose words and deeds would more than suffice.

With fewer old stories left to novelise, and a diminishing supply of new ones, it makes sense for Target to have released its *Missing Episodes* series. Until, that is, one actually reads them. Graham Williams' *Doctor Who: The Nightmare Fair* depicts the Sixth Doctor and Peri so very perfectly that it is a real shame that the returning Celestial Toymaker should remain such a confusing and ambiguous



The First Doctor Who is required: Alister Pearson's *War Machines* jacket, with circles by Graeme Wey

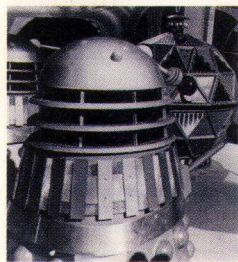
about selling off authors and book ranges as fast as they could, with little account for their potential. I'm certain that one of the reasons they didn't sell off the *Doctor Who* range was because they still had me there looking after it. I was cheap as I was only working three days a week – and also, despite the fact that no-one there had actually experienced this, it was still common knowledge that the *Doctor Who* books were profitable. It kind of went without saying. Of course the same was true of the erotic books, which I was also looking after at the time, so I felt I was doubly safe during this shake-up."

Darvill-Evans eventually issued a press release to assure concerned fans that the *Doctor Who* range was safe. "I think if someone had made a good offer, then they would have sold the *Doctor Who* books, as they didn't really fit within what the management were saying they wanted to do as a company ... But there were three problems with trying to sell the *Doctor Who* books on. First, that the BBC's licence was with WH Allen and would have to have been renegotiated with the BBC; second, that anyone looking into it would realise that the show was not on television, and there weren't any more books to do – it was a dead range from that point of view; and third was that I personally didn't want to sell the list, and I was in charge of preparing the details for potential buyers. I also made a strong case for retaining it internally as I believed we could make more money by doing that, than by selling the list off. I knew by this point that *The New Adventures* were going to happen, and I felt it would have been very

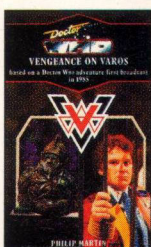
short-sighted to have sold at this point. I think my feelings matched Robert Devereux's and so the list was ultimately retained."

1990's novelisations reflected the increasing lack of material left to cover: *Planet of Giants* (by Terrance Dicks), *The Happiness Patrol* (by Graeme Curry), *The Space Pirates* (by Terrance Dicks), *Remembrance of the Daleks* (by Ben Aaronovitch), *Ghost Light* (by Marc Platt), *Survival* (by Rona Munro) and *The Curse of Fenric* (by Ian Briggs). Of these, five were from the most recent (and final) stories on television while two (both by Dicks) novelised the only available older adventures. The cover for *Doctor Who: The Space Pirates* was by Tony Clark, while Alister Pearson handled the remainder.

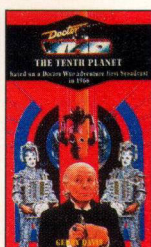
This time, the recent adaptations found favour. TV Zone's Craig Hinton felt, for example, that *Doctor Who: The Happiness Patrol* was "an example of the best kind of *Doctor Who* book rather than the best written." However, the most plaudits were reserved for Ben Aaronovitch's *Doctor Who: Remembrance of the Daleks* and Ian Briggs' *Doctor Who: The Curse of Fenric*, a pair of books which broke new ground for the range. One of the significant shifts in this period was towards a far more grown-up style. Darvill-Evans admits that he always saw the books as being written for adults rather than for children. "I did this," he explains, "really by giving them more room. I just allowed them to write to a longer length, rather than limiting them to 110 or 120 pages. I was helped by the fact that the script editor at the BBC was Andrew Cartmel. I think Andrew's a great writer and did a lot of great work as a script editor, and the



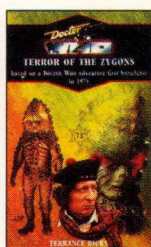
The Chase



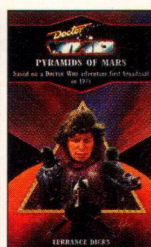
Doctor Who: Vengeance on Varos
1/93 £2.99
w Philip Martin
a Alister Pearson



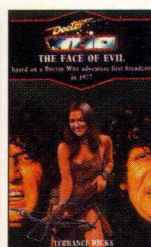
Doctor Who: The Tenth Planet
2/93 £3.50
w Gerry Davis
a Alister Pearson



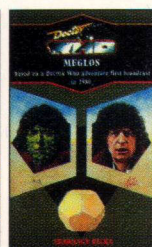
Doctor Who: Terror of the Zygons
3/93 £3.50
w Terrance Dicks
a Alister Pearson



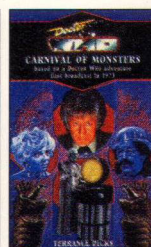
Doctor Who: Pyramids of Mars
3/93 £3.50
w Terrance Dicks
a Alister Pearson



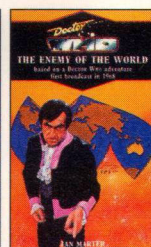
Doctor Who: The Face of Evil
4/93 £3.50
w Terrance Dicks
a Alister Pearson



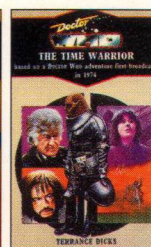
Doctor Who: Meglos
4/93 £3.50
w Terrance Dicks
a Alister Pearson



Doctor Who: Carnival of Monsters
5/93 £3.50
w Terrance Dicks
a Alister Pearson



Doctor Who: The Enemy of the World
5/93 £3.50
w Ian Marter
a Alister Pearson

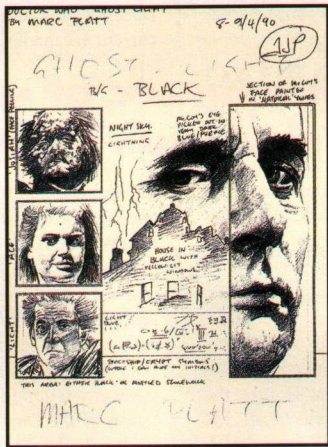
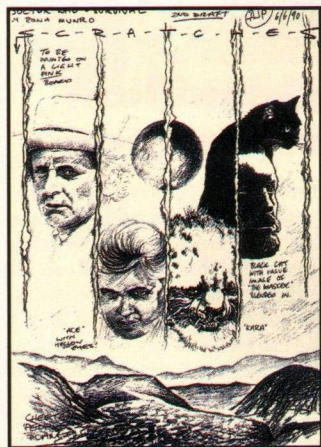


Doctor Who: The Time Warrior
6/93 £3.50
w Terrance Dicks
a Alister Pearson

scriptwriters that he was bringing into the show shared his vision which I bought into as well – mainly that Doctor Who stories could be made more grown-up. You could cover serious themes within a Doctor Who story and still make it exciting and adventurous. The best example of that was Ben Aaronovitch's Dalek story, *Remembrance of the Daleks*, which is all about racism. I thought that was brilliant, to cover such a serious subject and to still make it entertaining and exciting. Ian Briggs' *The Curse of Fenric* is another example – it's about growing up and sex, but very heavily disguised."

Critics seemed to agree with Darvill-Evans' policy. "It is going to annoy you, it may even infuriate you. It will puzzle, amuse and entertain. Quite simply, *Remembrance of the Daleks* has re-written Doctor Who lore, breathing life, coherence and clarity into a body long dead: the Doctor Who novel," enthused Julian Knott in DWB. Doctor Who: *The Curse of Fenric* was slightly less enthusiastically received, but at least one reviewer – John Ainsworth in TV Zone – picked up on its undercurrents: "The *Curse of Fenric* could not by any stretch of the imagination be described as a children's book. Ian Briggs touches on such subjects as lesbianism, a gay relationship and the emotional changes of a girl's transformation into a woman."

'If someone had made a good offer, Virgin would have sold the range off'



Alister Pearson's pencils for *Survival* (note the Master) and *Ghost Light*

Of the two novelisations of older adventures, Doctor Who: *The Space Pirates* disappointed Ian Garrard in TV Zone: "Alas this novel seems little more than a slightly augmented camera script ... The story's strengths are hampered by some lazy writing, the descriptive passages doing little to fire the memories of those halcyon black and white days of Doctor Who." However, Dicks seemed to hit the right nerve with Doctor Who: *Planet of Giants*, at least as far as Jan Vincent-Rudzki, also in TV Zone, was concerned: "It's like meeting an old friend to read of the 'many-sided console' and thank goodness [Dicks] sets the scene by not assuming we know what the Doctor and

his companions look like ..." Publication of Doctor Who: *The Space Pirates* marked Dicks' final association with the range of novelisations, which he had helped kick off in 1973 with Doctor Who and the Auton Invasion.

With the novelisations coming to an end, Darvill-Evans needed to find a way to bridge the gap in the publishing programme between then and the start of a range of original novels which was being set up for launch in 1991. He hit upon a scheme to re-issue some of the books with new jackets, and thus tide the range over. In addition, the BBC was increasing its programme of releasing Doctor Who stories on video, and so Darvill-Evans arranged to coincide his initial reprints with the BBC videos. "I was aware that people had holes in their collections, and that when you have a numbered series of books, people want to have a complete set. It seemed obvious to try and fill those holes. One of the good things about the publishers was that when I came up with a suggestion, if I liked it and if the managing director liked it, there wasn't really anyone else to say we couldn't do it, so if I was able to suggest something was worth doing, then it got the go-ahead. It's also very easy to do reprints because all you really have to do is come up with a new cover.

"The other reason for the reprints was to keep Doctor Who alive as far as the book trade was concerned – to continue to give them Doctor Who titles every month, so it

didn't look as though the range was fading away. We had to somehow make the trade realise that Doctor Who was still a viable property to publish books around in preparation for *The New Adventures*, despite the fact that the show was no longer on television."

The first of these 'blue spine' reprints came in 1990, when Doctor Who: *The War Games* and Doctor Who: *An Unearthly Child* were re-released, using the same artwork as the BBC Video versions; these were followed later in the year with similarly-jacketed versions of Doctor Who: *The Dalek Invasion of Earth* and Doctor Who: *The Mind Robber*.

Late in 1990, another office rationalisation saw the Virgin Publishing staff based in St John Street moving up to Ladbroke Grove, a part of West London

in which many other Virgin companies were based.

1991 saw only one original television adaptation released, Marc Platt's retelling of Ben Aaronovitch's *Battlefield* ("a damn good read," according to Peter Linford in DWB) – plus publication of Victor Pemberton's novelisation of the Argo record Doctor Who and the Pescatons ("It's not all bad – just 99% so," said David Gibbs in DWB, while TV Zone's Andrew Martin hated it: "After going to the trouble of commissioning Victor Pemberton to flesh out *The Pescatons*, the result is not only out of place in the Doctor Who universe, but is an execrable piece of literature by any standards"). Another

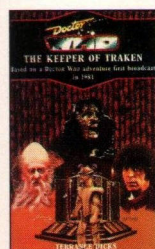
threat; here, the Toymaker swaps a classical Victorian nursery for the already-dated video arcades of Blackpool Pleasure Beach – and it is hard to imagine that the broadcast version would really have made small animatronic Klondike prospectors the main threat. From his radio appearances, Wally K Daly seems a perceptive and insightful gent – but one can only conclude that his research for Doctor Who comprised a viewing of *The Keys of Marinus*, since his novel, *The Ultimate Evil*, all teleporting young lovers, deadly beaches, mind-control rays and smashed laboratories, has more than a whiff of that story about it. Read aloud, there is a compelling oddness at work, and although about 20 years too late to fit into the TV series, it's not without charm. Or without "charm", as Daly would say, as part of his sustained abuse of quotation marks. Notably, Philip Martin's Doctor Who: *Mission to Magnus* shares Daly's theme of personality control, presaging the on-screen changing of the Doctor's personality in the *Trial of a Time Lord* segment that Martin eventually wrote in its place. However, it lacks hooks such as the death of a companion or sinister revelations about the Time Lords, and is not a memorable book. These three novelisations could have prompted many readers to send Michael Grade a very expensive cigar, for having ensured they were only ever text.

Amidst this erratic pot-pourri, the late vintage material of the range was to come from the new creative mafia – script editor Andrew Cartmel's team of young, inventive, hungry writers. These people had a glut of research and background material that could never fit in

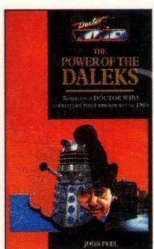


Remembrance of the Daleks

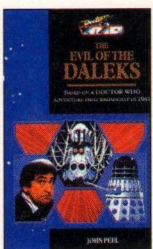
100 minutes per year of screen time, and their books were the perfect place to place it. Ben Aaronovitch's *Remembrance of the Daleks* is exemplary, receiving the DVD treatment on paper a decade ago. It feels like a historical doc-



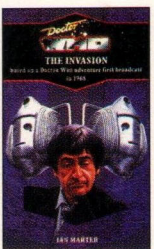
Doctor Who: *The Keeper of Traken*
6/93 £3.50
w Terrance Dicks
a Alister Pearson



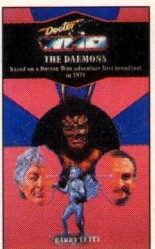
Doctor Who: *The Power of the Daleks*
7/93 £4.50
w John Peel
a Alister Pearson



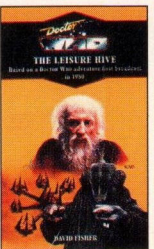
Doctor Who: *The Evil of the Daleks*
8/93 £4.50
w John Peel
a Alister Pearson



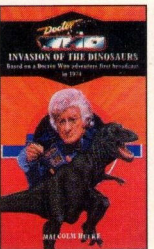
Doctor Who: *The Invasion*
9/93 £3.50
w Ian Marter
a Alister Pearson



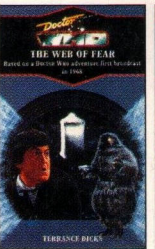
Doctor Who: *The Demons*
10/93 £3.50
w Barry Letts
a Alister Pearson



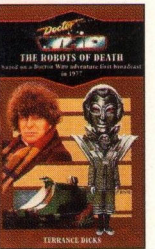
Doctor Who: *The Leisure Hive*
10/93 £3.50
w David Fisher
a Alister Pearson



Doctor Who: *Invasion of the Dinosaurs*
11/93 £3.50
w Malcolm Hulke
a Alister Pearson

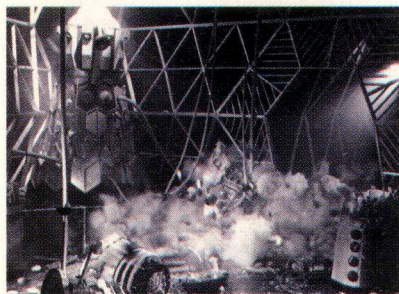


Doctor Who: *The Web of Fear*
12/93 £3.50
w Terrance Dicks
a Alister Pearson



Doctor Who: *The Robots of Death*
2/94 £3.99
w Terrance Dicks
a Alister Pearson

ument, each chapter date and time stamped and generally prefaced by an excerpt from some fictitious reference work. The pace is maintained and the mythos is grown, establishing that Doctor Who's past and present can interact without damage to either. Likewise, Ian Briggs' *The Curse of Fenric* epitomises 'added value', structured as a sequence of straightforward chronicles, with briefer documents in between providing background material. It makes for a



The Evil of the Daleks

book that's massively rewarding for those with instant access to the broadcast version, and even sees a welcome return of the initial one-page map and a peppering of footnotes which would delight the child within any reader who had stayed with the range since the beginning.

Eighteen years (the length of a childhood!) later, the Target range ended, appropriately enough, as it had begun – returning to Skaro, with innocent eyes seeing the Doctor and his time machine for the first time. Like many, I spent a significant amount of my childhood happily between the pages of these books, often re-reading favourites to the point where I could anticipate whole phrases. My interest waned, as adaptations of current stories seemed to offer fewer thrills than a viewing on videotape, and I would only be lured back by books which deviated sufficiently, or represented missing stories. Yet the cherished collection that sits on the shelves in my hallway is largely a snapshot of Doctor Who as seen through a child's eyes. The lasting legacy of the Target range is that it can remind those of us who followed it what it was like to experience Doctor Who with such a fascination and innocence. And Doctor Who's greatest strength is its writing. No other kind of television series could possibly have spawned a phenomenon such as this.

non-television idea which never came to fruition was for Dicks to novelise his recent stage play *Doctor Who: The Ultimate Adventure*.

The final two original novelisations were not published until 1993, when John Peel's adaptations of *The Power of the Daleks* and *The Evil of the Daleks* were released to a mixed reception. Of *Power*, Matthew Cooke in TV Zone pointed out: "The source material is so good that Peel would have to do something pretty appalling to spoil it"; of *Evil*, he was disappointed: "Peel has been given it all on a plate – an inventive plot, strong characters, credible dialogue – but at times he makes it a chore to read."

These two books were significantly different in look from the previous Target novelisations, neither book featuring the Target logo on the spine. The reasons for this were clear to Darvill-Evans: "One of the things I discovered very quickly working on the books was that the fans were intelligent, articulate and of all ages, mostly adult, having grown up with the programme just as I had ... I thought there was a great opportunity here, and I saw my job as moving forward Doctor Who publishing, but clearly Target was not the right vehicle for it. First of all it had a history as a children's list, and secondly, we were running out of stories to novelise. I saw the Target 'brand' as equalling children's novelisations, and to do something different, we needed not to use that brand. I'm a great believer in letting people know from the packaging what something is, so I thought that if we were going to publish Doctor Who books, we ought to publish them under the imprint 'Doctor Who'. Because it lets people know what it is. By the time we came to do *The Power of the Daleks* and *The Evil of the Daleks* the 'Doctor Who' imprint was well established and was doing very well ...

'I came up with a figure of eight million books sold. Target was a phenomenon'

"By 1994, we had a great range of new Doctor Who fiction underway, as well as a programme of superb factual books about the show, and I didn't need the 'bridge' of reprint novelisations any longer. It had achieved its aim – and, in addition, the sales were dropping, so there seemed little point in continuing."

By 1994, the Target books, along with the 'Doctor Who' imprint and the erotica lines, were the only ranges being published by Virgin which did not feature the Virgin logo on the spine. According to Darvill-Evans, the Managing Director at the time, Rob Shreeve, strongly felt that all the titles they published should have the Virgin logo on, as it was a powerful symbol and a well-regarded brand: "He didn't like the fact that I was using 'Doctor Who' as an imprint. I had to fight quite hard to get the books published under other brands, as no other Virgin company produced goods or services other than under the Virgin name and logo. The Target brand was unfortunately unsalvageable. I was told by our sales people that there was a degree of hostility towards it in the trade – it had a reputation as a failed children's imprint as a result of the Virgin/WH Allen takeover at the end of the 1980s – and there wasn't really anything we could do with it. Crucially, its job was over – we had published every novelisation we could and there was nothing left."

The end of Target was in sight. The final book to feature the Target name and logo was a reprint of *Doctor Who: The Talons of Weng-Chiang*, published on 17 March 1994.

One of the things that Darvill-Evans tried to do while he was at Virgin was to calculate how many Target novelisations had been sold overall. "I was working with incomplete figures for the most part," he explains, "and some of them were pure guesswork, but I came up with a figure of eight million books, and we started to put that on the covers. That is the true testament here. Target books were quite literally a publishing phenomenon. I don't know whether they got a great deal of publicity in the 1980s when they were selling 60 or 80 thousand copies a time, but it was truly extraordinary." Later estimates have put the total number of copies sold at nearer 13 million, when all known reprint editions have been taken into account.

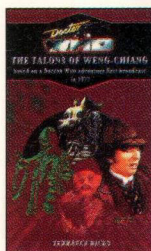
With the cancellation of the reprint programme, the Target imprint ceased to exist. For 20 years, Target books had stood as a triumphant testimony to the vision of Richard Henwood, Brian Miles and Ralph Stokes, the Editor, Sales Director and Managing Director of the Universal-Tandem Publishing Company – who, in 1972, realised there was a gap in the market for a range of high quality, entertaining books for children of all ages. Their enthusiasm, and their astute consideration that Doctor Who would be a prime subject for exploitation, resulted in a range of books unrivalled in its appeal and longevity. For an entire generation of pre-video readers, the Target Doctor Who novelisations were a touchstone, offering exciting glimpses of some of the Doctor's past adventures and diligently documenting his current escapades. Later books were more experimental,

growing with the audience, but always providing an entertaining and diverting read, as well as prompting memories of adventures only dimly remembered from the television.

The distinctive Target symbol changed its look over the years, the publisher changed hands on several occasions, and the range of books was shaped by seven main editors and countless sales and marketing managers, not to mention Managing, Editorial and Art Directors. Numerous cover artists supplied their distinctive vision and interpretation of the Doctor's adventures to entice readers into buying the books, and others contributed to their success through successful distribution in the UK and overseas. Those who worked on the range have fond memories of their time spent in the company of the Doctor. Those who read and collected the books feel likewise.

The Target Doctor Who novelisations started in Gloucester Road and ended in Ladbroke Grove – but along the way they conquered the world, adding much to the legend of Doctor Who. Their legacy will not be forgotten.

With thanks to Virgin Publishing for artwork research. Some book covers and other references from Tim Neal's comprehensive 'On Target' website at www.personal.leeds.ac.uk/~ecl6nb/OnTarget/



Doctor Who: The Talons of Weng-Chiang
3/94 £3.99
w Terrance Dicks
a Alister Pearson

Appendix

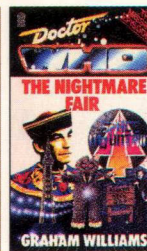
In addition to the standard novelisations, Target/WH Allen published several adaptations of non-televised Doctor Who stories – radio serials, a spin-off drama and even three unreproduced TV scripts ...



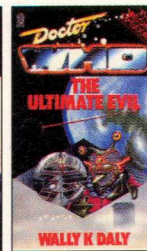
Doctor Who: Slipback
8/86 £1.75
w Eric Saward
a Paul Mark Tams



The Companions of Doctor Who: K.9 and Company
10/87 £1.95
w Terence Dudley
a Peter Kelly



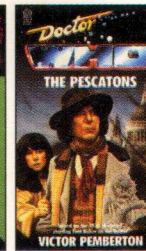
Doctor Who: The Nightmare Fair
5/89 £1.99
w Graham Williams
a Alister Pearson



Doctor Who: The Ultimate Evil
8/89 £1.99
w Wally K Daly
a Alister Pearson



Doctor Who: Mission to Magnus
7/90 £2.50
w Philip Martin
a Alister Pearson



Doctor Who: The Pescators
9/91 £2.50
w Victor Pemberton
a Pete Wallbank



Doctor Who: The Paradise of Death
4/94 £4.99
w Barry Letts
a Alister Pearson



say some lines – but as I did, my head-dress got caught in somebody's plastic knickers! I had to get up and speak, but I couldn't because I was trapped! I'm afraid I corpsed, and [producer] Verity Lambert was very cross. We had to go again – but every time I had to say the line, I just burst out laughing! Bill Hartnell thought that was shocking.

"I don't actually remember very much about Verity Lambert, except that she was the 'big boss' figure who would come down on recording days to check that everything was in order. Actors don't really work that closely with the producer – often only dealing with the director. Verity's a very powerful lady now, isn't she? I remember she gave a Christmas party and we were all trying to find a Dalek-type present to give her. It's hysterical to think that there was no merchandise in those days. I can remember hunting around the market and eventually finding a robot-shaped 'thing' and giving her that instead! A year later, of course, the shops were inundated with Dalek merchandise."

So, what were the deadliest race of monsters in the universe like to work with? "Shocking," says Virginia. "We'd never seen anything like them! We were fascinated and took it in turns to climb inside. There were little seats inside the Dalek casings, you

Blondes have more fun ...

Virginia Wetherell is noted for several roles in Hammer's horror films, including *Dr Jekyll & Sister Hyde* and *Demons of the Mind*. "I'm very proud of those," she admits, settling into her seat at the small wine bar across the road from her West London shop. "I'm fully aware that of all horror films, the classy ones to be in were the Hammer ones." It was on the set of *Dr Jekyll* that Virginia met her late husband, Ralph Bates, later the lead in the sitcom *Dear John*. "On the first day of filming, he stabbed me in the back," she laughs, "but despite this, we became good mates. He was married to somebody else at the time – I was actually quite friendly with his wife – but then, when they split up, we got together."

But it was nearly ten years previously that Virginia had made one of her first screen appearances as beautiful Dyoni, girlfriend of Thal leader Alydon, in the first Dalek serial. I ask Virginia whether she's had time to watch the videos I've sent her. "Ooh, yes!" she exclaims. "I found them quite amusing, actually. I've never ever seen any of my *Doctor Who* episodes, but all these years later they seem really rather comical. Of course, we didn't think so at the time – we took the recording very seriously – and that's why the performances are so intense and believable. It was quite a stylised sort of acting, but I think it worked."

So, what was the atmosphere like on set? "Great! Very relaxed. Bill Hartnell could be a bit tricky, but we actually got on very well. He could be a little grumpy, but I can understand that. I mean, he was getting on a bit. Of all the Doctors, I thought Hartnell was the best. His Doctor was so crotchety and arrogant. And very eccentric! I mean, they were all eccentric, but I think Bill made the Doctor more believable ...

"I thought all the regulars were very well established. There were such wonderful actors appearing in *Doctor Who* ... I got on with Jacqueline [Hill] enormously well. She was a very witty, cultured lady. I liked her a lot – and she played Barbara brilliantly. William [Russell] and Jacqueline both looked and behaved just like real teachers. You trusted them. That said, I thought Carole Ann [Ford] was a little too hysterical. I got that from watching those episodes you sent me. All these years later, her hysteria really got on my nerves! Maybe it was right at the time?"

... EXCEPT ON THE BLASTED PLANET SKARO, WHERE THEY'RE OPPRESSED BY NASTY MACHINES. WITH THE FIRST DALEK SERIAL REMASTERED BY BBC VIDEO, BENJAMIN COOK TALKS TO ACTRESS VIRGINIA WETHERELL ABOUT HER DYONI DAYS.



The Doctor points the way forward for the Thals

There is, however, little doubt that the serial's two directors were 'right' at the time. "They were both fantastic," enthuses Virginia. "Chris [Barry] I liked enormously – we worked together later on *The Troubleshooters*. I'd actually worked with Richard Martin before on *No Hiding Place* ... I think it was through *No Hiding Place* that I got offered the part in *Doctor Who*. Yes, that's right! They wanted the Thals to be a blond race and so I was one of the girls that they saw. I'd been acting for about three or four years by that time ...

"That first television was broadcast live – it was just like doing theatre. If something went wrong, you just had to carry on. Those early televisions carried a tremendous amount of pressure. Once the cameras started rolling, you were entirely responsible for your own actions."

Virginia is, however, keen to make one point absolutely clear: "The Thal costumes," she states, "were not my idea! Mine was made of bright blue plastic and it had very big holes in it! I also had this black head-dress that almost got me fired! There was a scene where I was bending over, stirring something in a cauldron. I then had to look up and

know? It was really quite comical. We were acting our heads off to pieces of furniture! It was like performing to a footstool! But hey, it's all par for the course. That's what we were trained to do – and I think we did it rather well!

"Funnily enough, a friend of mine watched those episodes that you sent me last week with her five-year-old son. She remembered watching the Daleks when she was a child and, literally, being terrified out of her wits. Absolutely terrified! She used to hide behind the sofa. But her son watched these episodes the other day and was just very, very bored! He didn't find them frightening at all! His only comment was about me: 'Does Virginia live in the black-and-white world?' I find that quite worrying. A whole generation takes the terror of the Daleks with a pinch of salt. The world is far too violent a place. Times have changed."

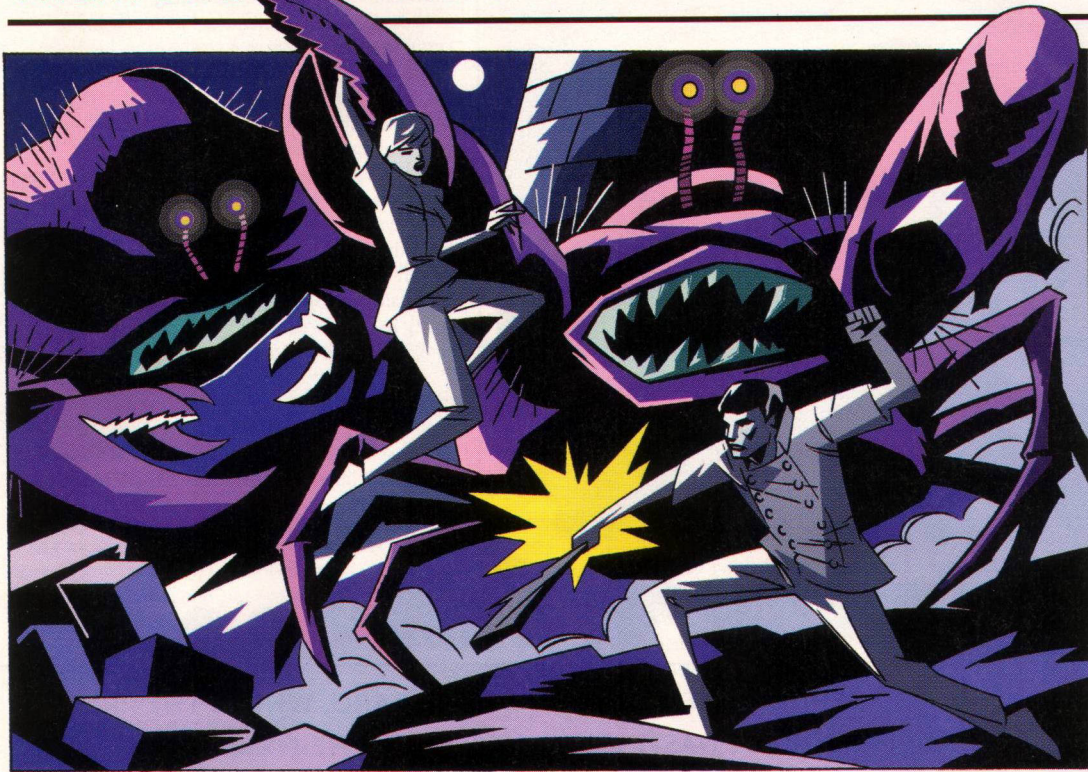
So can the first Dalek serial not still appeal to a modern-day audience? "No. Not in the same way," she says. "Don't get me wrong, they were tremendous fun to do. I felt that I was part of something very special and, looking back, that was a lovely time in my life. The BBC has always been a great place to work – I used to love it. But we had no idea that *Doctor Who* would become such a fantastic success. No idea at all ... The Daleks is fascinating to watch today, but only out of curiosity. Modern audiences are far too sophisticated and early *Doctor Who* has dated terribly. It's totally ridiculous!

"And you know what?" Virginia smiles. "It's all so wonderfully ... British!"

Ralph Bates was just 50 years old when he died of pancreatic cancer in 1991. A special research fund has been founded in his name and donations are gratefully received at: The Ralph Bates PCR Fund, St George's Hospital Medical School, Division of Oncology, Jenner Wing, Cranmer Terrace, London SW17 0RE

The Time Team

THEIR ONGOING MISSION: TO WATCH EVERY EPISODE OF DOCTOR WHO



EPISODES 145 TO 152

Cliché counters

Deaths on screen so far

00187

One or more regulars rendered unconscious

00046

One or more regulars incarcerated

00068

Take a moment to watch the Time Team Time Scanner. It may look like a Corn Flakes box and two pipe cleaners, but do not underestimate its awesome powers of prediction. As the pop and fizz of static gradually clears, what can you see? There's Jac making a detailed speech about a badly-plotted Episode 4, so no surprise there. Peter is balancing a biscuit tin on his head, Richard is choking on a sausage roll and Clayton's staring into the cassette slot of a video with a screwdriver in one hand and a cigarette in the other. But when will all this happen? Can our Team resist the fate that awaits them? Is it a coincidence that Jac has cooked vegetarian sausage rolls today? Read on ...

Since the four episodes of *The Macra Terror* were last enjoyed by the caretaker of BBC Enterprises when he burned them to heat his office during the 1970s fuel crisis, we're listening to the BBC Audio and squinting at telesnaps. "Is this new title sequence really an improvement?" asks Clay. "That logo is really very poor. And why has Troughton got that gormless look on his face? The new uptempo theme tune is alright, I suppose," he continues, "but why must they meddle with things?" Ah, how that cry will resonate down the years.

Courtesy the TARDIS' Time Scanner, the Doctor, Ben and Polly have had a glimpse of the future – and somehow, somewhere, there's a big lobster claw coming to get them ...

"Girls! Girls! Girls!" shouts a gleeful Peter, dismissing the crustacean threat at the sniff of a gang of nubile cheerleaders. "There's more lovely ladies in this initial scene than in the rest of the season put together!"

Aside from a run-in with a crazed fugitive called Medok and a bullish policeman, Ola, the TARDIS seems to have brought its crew to a rather jolly new planet. "Oh dear!" sighs Richard. "As soon as the TARDIS lands in a nice place with people being very friendly to the Doctor and his companions, you know there's going to be in trouble! Just look at the City of Morphotoni!"

"It's great though," says a now-enthusiastic Clayton. "The contrast between the grim, terrified Medok and the cheesy shallowness of the colony and its majorettes is intriguing and genuinely sinister. The use of the throbbing 'heartbeat' sound versus the horrible muzak is also very effective."

The Doctor and company find themselves pampered to distraction. Polly is desperately pleased with her shampoo and set, but the Doctor is less happy with his dry-clean and three-step Clinique exfoliation. Richard is enjoying the silliness. "They seem to be going all-out to convince us that this is a really nice, non-threatening place, what with 'Dear old Barney' and his rough-and-tumble machine!"

Wondering why such a nice place would be having trouble with criminals, the Doctor sets off to investigate. "Isn't that just typical of the new Doctor?" says Peter. "There's no apparent trouble here at all, so he has to go out and find some! Hartnell would have settled for a nice dinner and a clean jacket!"

By Episode 2, the sense of unease is growing, as a sinister, unseen power tries to brainwash the Doctor's friends, persuading them to join the work of the Colony. "This gets better and better!" chuckles Clayton. "I love the Doctor's little chat with Polly about free will – it's one of the first glimpses of the Troughton version's subtler side

and his almost anarchic outlook on life."

"It seems strange that Ben is the only one that ends up getting hypnotised," comments Richard. "He's been the most strong-willed out of the three regular companions."

"There are no Macra!" shouts the controlling voice. "There are no Macra!"

"Gosh," says Jac. "It's awfully melodramatic, isn't it?"

"More fond memories of *The Velvet Web*!" observes Peter. "This does share so much with that bit of *The Keys of Marinus*. The female companion, lost in one of the less salubrious areas of the city, meets up with her hypnotised best friend – and together they encounter the bug-eyed monsters who are really in control ..."

"That's right!" agrees Jac. "And Ben having no accent when he's mind-controlled is a really nice touch!"

"The regulars are just brilliant here," gushes Clayton. "They convey the confusion and upset of treachery among their own ranks very effectively, and finally there are the first faint glimmerings that Jamie might have some potential. It's fascinating to watch Troughton, seeming so dangerously quiet amidst the squabbling, just letting things take their course."

As the Doctor harangues a monitor screen, demanding to see the real face of the Colony's Controller, the pincer vision seen on the Time Scanner at the start puts in an appearance. "It's nice that they gave us just enough time to forget the prediction before reminding us of it again," notes Richard, before coughing on a sausage roll which seems to have gone down the wrong hole.

The Team race into Episode 3 full of enthusiasm and flaky pastry. The Doctor and company have been banished to the workforce at the Colony's mine by nasty policeman Ola – the kind of man who can't make an omelette without breaking legs. "Since when do you send men down into a mine to dig for gas?" wonders Richard. "And I can't quite tell from this telesnap, but it looks like Jamie's wearing a silver apron and a pair of Marigolds!" (Readers with a copy of *DWM* 253 can check this for themselves.)

"There's more *déjà vu* here," points out Clay. "Ben letting Jamie escape from the mines is almost identical to Polly letting Ben out of the warehouse in *The War Machines*. Michael Craze's performance, however, is absolutely excellent and it's a real shame he hasn't been used this well before."

As we reach the end of the episode, we find Jamie in the grip of the arthropod architects of this strange Colony. "I can't honestly

Compiled by
Gary Gillatt
Illustration by
Adrian Salmon



The Time Team are
Peter
Richard
Jac
Clayton

IN ORDER. FROM THE START.

say that the Macra are that threatening," says Peter. "They're slow, silent and easy to evade. In the surviving clips, people have to throw themselves into their claws to be captured. Very poor."

"Haven't we now had four cliffhangers in a row which are all 'Oh no! It's a giant crab!'" says Jac. "That's slightly ... unimaginative, isn't it?"

In the final episode, we learn that the colonists have been forced by the crabby Macra to provide the gas which they need to survive. "Makes you wonder how the Macra coped before the colonists arrived, doesn't it?" ponders Peter. "How did they wire up the hypnosis devices with those huge, unwieldy pincers?"

"So, basically ..." begins Jac. (The rest brace themselves for her traditional plot summary. It's the same tone she uses to reject books at the BBC, you know.) "Basically, these intelligent, eloquent giant crabs have brainwashed the Colony into singing chirpy lyrics about obedience and mining gas for them, as well as going to all the effort of programming a never-ageing image of the Controller to give their orders for them. You'd think they could just make the colonists zombies. Or, on the other hand, maybe just ask if anyone would mind helping them get some gas? But whatever, the Doctor decides they should be destroyed. He never tries to talk to anyone any more, does he?"

Soon, the Doctor channels a mixture of gas and air into the Macra control room, blowing them into a few million crab sticks. "I suppose it was inevitable that Ben would redeem himself and be the one who destroys the Macra," says Clay, "but it makes for a very satisfying conclusion to a very interesting story."

"C'mon Jac," laughs Peter, "as far as enslavers go, the Macra did a damn fine job. They kept the colonists happy, well treated and occupied and just asked for just a little gas in return!"



'People have to throw themselves into the Macras' claws in order to be captured!' **PETER**

We're on video for Episodes 1 and 3 of the next tale, *The Faceless Ones* – after Clay has fixed the VCR and smoked a fag, that is. Soon enough, we find ourselves on the runway at Gatwick airport, as our heroes have to scatter to avoid a landing airliner. "Yay!" yays Clay. "It's that old *War Machines*-y contemporary feel again – aeroplanes and trucks and motorbikes galore. It gets straight down to it, too – there's a mysterious death-by-raygun within seconds!"

Indeed, Polly is witness to a murder in the hangar owned by Chameleon Tours – but is herself silenced after showing the Doctor and Jamie the body. "Polly is Daphne from *Scooby Doo*!" laughs Jac. "Just look how she gets grabbed by the baddie – if that's not a classic Hanna-Barbera moment I don't know what is."

The Doctor, having now lost both Ben and Polly, heads to the airport terminal for help – trying and failing to convince the narrow-minded Commandant that there has been a murder. "What a disappointment that most of the Gatwick stuff is in

studio, against the most uninspiring grey flats," says Clayton. "When you see the actual airport, though, it's terribly exciting."

"This is a fab story so far!" says Jac. "Lots of mysteries, the Doctor battling bureaucracy – all stuff to engage your interest. There's not been much of that recently for me, I'm afraid."

Events take another odd turn as Polly seems to reappear. But is it Polly? This girl claims to be 'Michelle Leuppi', recently arrived from Zurich. "This twist is lovely," comments Clayton. "Very spooky and unexpected. And finally, a race of subtle, mysterious aliens who don't shout – although I am beginning to get just a little bit tired of brainwashing this season!"

And who is this hooded figure being helped from the hangar to the medical bay? "Oh, yukky-looking monster!" laughs Richard. "A good first cliffhanger, though – it doesn't reveal too much about the aliens. I want to see more!"

Not in Episode Two he won't, as we're back to audio and telesnaps. Jac has plot concerns again: "I'm not 100 per cent sure why the baddies think sending out a double of Polly to work at Chameleon Tours and calling herself 'Michelle Leuppi' will solve anything. Or am I missing the point? If it's to discredit the Doctor, just making her pretend to be Polly would be good enough, wouldn't it? Maybe all will become clear later ..."

Unable to convince anyone in authority that foul deeds are afoot, the Doctor and Jamie have to avoid arrest on the concourse. "There are some lovely humorous touches in this episode," says Richard. "Jamie holding his newspaper disguise upside-down, and the wonderfully silly bit where they're hiding in the photo booth when someone opens the curtain!"

Surprise, surprise. At the Chameleon Tours kiosk we meet Doctor Who's answer to Cilla Black, Samantha Briggs. She's looking for her brother, the daringly alliterative Brian Briggs, who went on a holiday to Rome and vanished. But, via the power of telesnaps, the first thing to strike the gang is ...

"That hat," states Jac, "has to be the worst fashion choice in the entire series since Vicki's cut-off bridesmaid's gear in *The Space Museum*. It's worse than Jenny's balaclava, too!" "She's immediately wonderful though," adds Clay. "That Scouse accent is such a lovely shock. And she's so adorably bolshy, too. And she flirts! 'Yer alright as yer are,' she tells Jamie. Sauce!"

Episode 3 serves up another new character, and more praise from Clayton. "I really like Inspector Crossland, too," he says. "Maybe I'm just a sucker for regional accents? He is, however, the most open-minded policeman ever!" "In some ways, this is a bit of a precursor to the UNIT stories," ruminates Jac. "Crossland is a Brigadier figure, interceding between the Doctor and the authorities, who, as ever, don't want to listen and hinder the Doctor's investigations with a load of red tape."

By the start of Episode 4, the villainous Spencer has Samantha, Jamie and the Doctor all unconscious in the Chameleon Tours hanger. All he needs to do is squeeze the trigger on his ray gun ...

Jac sighs. "And the bad guy puts aside his ray gun and sets up a complicated system of laser beams because ...?" "It's Goldfinger-style 'set-up-a-laser-beam-and-then-leave-the-room' nonsense," says Peter – adding, in Scott Evil mode: "Just kill them, man!"

As Jamie boards a Chameleon Tours jet with Sam's ticket but sans passport, brace yourself for Jac's Episode 4 plot rant! "I'm not really hot on airports," she begins. "But isn't Chameleon

Tours security pretty lax? I suppose they don't really care who's on their flights, they just want the bodies. Actually, we've not found out yet whether they replace all the kids and send the Chameleons back to Earth in their places – they must do, or else there'd be more missing persons than just poor old Brian Briggs. Hm."

"Yes, give us some answers now!" agrees Clay. "Four parts in and we've no idea who these people are and why they're kidnapping planeloads of kids. We need to know why they're bad ..."

The episode ends as we see the Chameleon jet fold back its wings and head off into orbit to rendezvous with a space station. It's a great little twist, agreed, but everyone leaves today's *Time Team* day hungry for explanation. Well, almost everyone ...

"Look at me!" shouts Peter from across the room. He seems to have a biscuit tin balanced on his head. "I'm Samantha Briggs in her big hat!"

Who'd have thought that was going to happen?

AND YOU SAID ...



THE MACRA TERROR

"Probably the best part of this adventure has to be the scene in the rest cubicles. The subversive nature of the conditioning is very scary and screams 1984 ... Medok also appears to be a forerunner of Fox Mulder, with his cries of 'You can't hide the truth!'"

MARTIN MYERS, SUFFOLK

"Patrick Troughton is getting better ... he manipulates Ben's doubts about the 'voices', showing a distinctly dark quality to his Doctor. Other incarnations would have urged their companions to fight the brainwashing – here, the Doctor is content to sow seeds of doubt and leave Ben to do the rest for himself"

KIT PERREN, CHESHIRE

"It's never clear where the Macra come from, described in Episode 4 alone as insects, bacteria and crabs, but the ambiguity is a plus point. The enemy is not so much the Macra, but the Colony's refusal to accept the existence of anything dark that might shatter their complacent world view"

ROB SHEARMAN, LONDON

THE FACELESS ONES

"Anneke Wills, as the Polly look-alike, is required to be obnoxious and stuck-up, especially in her dealings with Pauline Collins' Samantha Briggs. This is quite clever, because it is clear that Collins is being groomed for a role as the replacement companion, and in direct comparison she is made to seem much more pleasant"

ROB SHEARMAN, LONDON

"The aliens are really very sinister. They actually say, 'I want him dead,' rather than skirting around the issue with 'destroyed' or 'exterminated' or whatever"

TOBY LINDSAY, STAFFS

In DWM 303, the Team will be reviewing Episode 7 of *The Evil of the Daleks* plus the whole of *The Tomb of the Cybermen* and the first half of *The Abominable Snowmen*. If you want to tell us what you think of them, mark your comments 'Time Team' and send them to us via the addresses on page 48 (no later than 7 March, please!)

Day of the Daleks

THE THIRD DOCTOR AND JO TURN GHOSTBUSTERS IN THIS CLASSIC 1972 ADVENTURE. BUT – AS BOTH THEY AND **ANDREW PIXLEY** DISCOVER – THE ONLY THINGS COMING BACK FROM THE DEAD IN THIS SCENARIO ARE THE DOCTOR'S OWN ARCH-ENEMIES ...

EPISODE ONE

In the study of a remote country house, Sir Reginald Styles is attacked by a guerrilla wielding a futuristic gun – who suddenly vanishes. UNIT is alerted, since Styles will be key to averting the conflict it is feared might arise from an imminent political summit. Brigadier Lethbridge-Stewart briefs the Doctor and Jo Grant, who decide to investigate the 'haunting' at Auderly House, where the peace conference is to be held. The overwrought Styles denies he was ever attacked and departs for Peking. Meanwhile, Styles' assailant is attacked by two ape-like creatures at a nearby canal tunnel; he, his gun and a strange box are found by UNIT. The two 'apes' enter a futuristic control room to report to their Controller.

Back at UNIT HQ, the Doctor reveals that the guerrilla's gun is an ultra-sonic disintegrator from the future and the box is a time machine; when the Doctor activates it, the guerrilla vanishes from a UNIT ambulance. This time transmitter in the 20th century is detected in the control room and reported to the Controller, who then informs his masters – the Daleks!

Believing that the 'ghost' was a manifestation from another time, the Doctor elects to spend the night at Auderly with Jo while Captain Yates maintains UNIT patrols in the grounds. Three more guerrillas materialise in

the canal tunnel, but wait until dawn to make their move, disintegrating two UNIT guards. Meanwhile, with the political situation worsening, World War III now seems inevitable.

In Styles' study, the Doctor gets the time machine operating again – to the horror of the guerrillas outside. One of them breaks into the house and attacks the Doctor, pleading with him to turn the machine off. The Controller tracks the time transmitter and reports to the Daleks. Their golden leader declares that whoever is operating the machine is an enemy of the Daleks: "Exterminate them! Exterminate them! Exterminate them!"

EPISODE TWO

The other guerrillas enter and take control; their female leader, Anat, holds Jo at gunpoint and the time transmitter is deactivated. Anat is convinced that the Doctor is Sir Reginald, the man they have come to execute, but the Doctor shows her a newspaper report on Styles' trip to Peking. Yates and Sergeant Benton enter the house searching for their two missing men, causing the Doctor and Jo to be herded into the wine cellar by the guerrillas. Yates reports by radio to the Brigadier that the Doctor and Jo are missing.

The guerrillas leave the Doctor and Jo bound in the cellar, where the Doctor deduces



that Styles is an important part of history for these soldiers from the future. In the future time zone, the Daleks set up a Time Vortex Magnetron which will draw anyone using a time-transference module towards them. Anat is unable to contact the future for orders – so a comrade, Shura, offers to go to the tunnel where reception may be better. There, he is attacked by one of the ape-creatures, and barely escapes with his life.

The Brigadier learns that Styles' mission to Peking has been a success; the peace conference at Auderly will be held the next night. The Brigadier telephones the house to check on the Doctor; brought to the phone but held at gunpoint, the Doctor secretly alerts his colleague that all is not well. The guerrillas' jubilation that Styles is coming back to the house gives Jo time to grab the time-transference module; she is whisked away, appearing before the Controller, who welcomes her as a guest in the 22nd century. He explains that the ape-like Ogrons are simply loyal servants, and that the guerrillas are ruthless fanatics. Jo gives him the precise time and place where the guerrillas are so that he can have the Doctor rescued.

The Doctor is tied up in the cellar again, and by the time he has freed himself the house is under attack from Ogrons. Anat and Boaz have escaped, and the Doctor evades the Ogrons to reach the canal tunnel. In the darkness he sees a Dalek materialise before him ...

EPISODE THREE

The Doctor flees into the tunnels, meeting Anat and Boaz – who unwillingly transport him into their future. Anat and Boaz depart, leaving the Doctor to emerge into a bleak wasteland. The Daleks recognise the Doctor from Jo's description – and he is soon detected as he approaches a work centre where Ogrons guard human slaves. Anat and Boaz meet their leader, Monia, who has heard of Jo's capture. The Doctor is arrested and interrogated by a human guard. A more senior guard takes over and reveals himself to be part of the guerrilla organisation. He attempts to talk to the Doctor, but the Controller suddenly arrives to take the Doctor to Regional Control as a 'guest'. The Manager reports all this to Monia by radio but an Ogron finds him and strikes him down.

Reunited with Jo at Regional Control, the Doctor is not fooled by the Controller's apologies; observing the Doctor on a screen, the Daleks note his new appearance and decide to use the mind analysis machine to confirm his identity. The Doctor and Jo make an abortive escape attempt from the guest suite, only to be recaptured on a stolen motor-tricycle.

Monia determines that the Doctor must be rescued since the Daleks seem to attach such importance to him. The Doctor is

'He's not your real enemy!'

Having rescued Jo and the Doctor from the Controller, Monia and his guerrillas prepare to leave the VIP suite. Monia levels his gun at the Controller ...

THE DOCTOR Put that gun down! There's no point in murdering him!

MONIA You don't know how much blood there is on his hands.

THE DOCTOR Nevertheless, he's not your real enemy.

MONIA He's helped the Daleks – he's worked for them.

THE DOCTOR They would always have found someone. Now just leave him.

From *Day of the Daleks* Episode Four, by Louis Marks

strapped down to the mind analysis machine and, as his past incarnations appear, the Daleks surrounding him level their weapons: "You are the Doctor ... you are an enemy of the Daleks ... now you are in our power ... You will be exterminated. You will be exterminated ..."

attempted to stop Styles by assassination and ask the Doctor to complete their mission.

In the 20th century, the Brigadier hears that Styles and the world leaders are to arrive at Auderly that evening. Meanwhile, the wounded Shura enters the house.

The Doctor realises that it was Shura who detonated the Dalekanium explosive, not Styles, and agrees to stop this happening. The guerrillas take the Doctor and Jo back to the tunnel for the time transference – but are confronted by the Controller. Since the Doctor saved his life, the Controller lets the pair escape to the past – but is exterminated for betraying the Daleks, determined to ensure that 'their' history is not changed.

Styles and the delegates arrive at Auderly as the Doctor and Jo emerge from the tunnel. Racing to the house, the Doctor insists that the building is cleared, then he and Jo locate Shura in the cellar. As Daleks and Ogrons emerge from the tunnel, UNIT allow the invaders to enter the house, and Shura detonates his bomb, changing the future. The conference can continue, with the Doctor commenting that it must succeed – he and Jo have seen what will happen if Styles fails.

EPISODE FOUR

The Doctor is saved by the Controller, who wants to use him to destroy the guerrilla network; the Doctor refuses to co-operate with the Controller, branding him a quisling. The Controller explains how a terrible war broke out in the late 20th century, with most of humanity wiped out during a hundred years' killing – whereupon the Daleks invaded with ease, sucking the planet dry of its mineral wealth. The Controller claims that by co-operating, he has saved lives. Monia's guerrillas burst in and rescue the Doctor and Jo, and the Doctor stops them from killing the Controller. Back at their headquarters, Monia explains to the Doctor how the war was triggered by Styles, who died blowing up his own conference; the guerrillas have

In Production



The eyes have it: Jon Pertwee meets the Daleks

write for Doomwatch. One of the writers with whom Marks had worked on *Honey Lane* was Robert Holmes – and it was probably Holmes' link to the Doctor Who production team which led to producer Barry Letts and script editor Terrance Dicks asking Marks to submit a storyline in 1970. Marks' idea concerned the paradoxes of time travel, and how established history might be changed; he posited a future Earth ruled by a military dictatorship. At the behest of the design department, it was decided that this régime would employ a brutal police force of alien monsters.

From such a scenario the then-topical idea of a group of freedom fighters arose, Marks drawing upon South American revolutionary armies of the mid-1960s and Israeli terrorists active since the 'Six Day War' of June 1967 for inspiration. In September 1970, around the time Marks submitted his idea, three Boeing 707s were seized by the Popular Front for the Liberation of Palestine; accordingly, Marks gave his guerrillas Israeli names such as 'Anat' (an Egyptian warrior goddess who dressed like a man), 'Boaz' (an Old Testament name indicating strength) and 'Monia'. Contemporaneous fears of the dreadful consequences should the Cold War détente between the great power-blocs of the USSR and the USA break down were another factor; Marks wondered if guerrillas fighting a future dictatorship might attempt to travel back in time to avert the conflict which brought that dictatorship into being.

On Tuesday 27 October, Dicks thanked Marks for submitting a revised storyline, the addition of the Doctor "going into future" providing the science fiction element which the initial idea had lacked. The production office were keen to include the serial in Season Nine, planned for broadcast in Spring 1972, and hoped to have the go-ahead to commission the scripts later that year. Soon after,

Since scripting *Planet of Giants* in 1964, writer Louis Marks had worked mostly for the ITV companies – creating ATV's *Market in Honey Lane*, story-editing *No Hiding Place* and contributing scripts for series including Thames' *The Mind of Mr JG Reeder* and Yorkshire Television's *The Main Chance* before returning to the BBC in 1970 to



Gorilla warfare: the Doctor encounters the ape-like Ogrons



Under the bridge: Daleks and Ogrons invade

Marks accepted a BBC post as script editor of *Trial*. The go-ahead to start commissioning for Season Nine came at the start of 1971, and on Friday 22 January, Dicks formally commissioned the storyline as *Ghost Hunters*, which he and Letts hoped would start the new season; the target delivery date was Monday 8 February. The four-part breakdown was satisfactory, and on Tuesday 23 February, the process of commissioning full scripts began. However, since Marks was now a BBC staff member, special dispensation had to be arranged with the Plays Department for the writer to be released to work on the scripts over

the next month; these were provisionally accepted on Monday 22 March, although it was noted that revisions would be needed.

Around early April, Dicks and Letts considered returning the Daleks to *Doctor Who*, as was often requested in letters from viewers. Huw Wheldon, the BBC's Managing Director, had said that *Doctor Who* was an important BBC product in his household – and had asked Letts directly when the Daleks would be coming back. Dicks and Letts had been averse to the return of old enemies, holding the Daleks in reserve to assess the demand. At this time, the Daleks' creator, Terry Nation, was associate producer and script editor on *The Persuaders!*, then being filmed at Pinewood Studios. Letts and Dicks travelled to Pinewood to meet Nation and discuss a Dalek serial for Season Nine. Too busy writing for *The Persuaders!* to author a story himself, Nation was happy for a Dalek serial to be penned by someone else, as long as he approved it and received a credit and fee as per the 1960s Dalek serials written by David Whitaker. Formal clearance from Nation's agents, Associated London Scripts, came on Thursday 22 April.

The Daleks' return was originally planned to make up the six-part climax to Season Nine; on Tuesday 25 May, Robert Sloman was commissioned to write a storyline titled *The Daleks in London* by Monday 2 August. However, Letts and Dicks liked to start each new season with a gimmick, such as the Master's introduction in *Terror of the Autons* – and Marks' storyline offered no such hook for the audience. Dicks wanted the Daleks' appearance moved up, thinking the creatures could be inserted into Marks' serial with minimal rewrites.

By early June, *Ghost Hunters* had been retitled *Years of Doom*. Dicks' notes on Episodes One and Two outlined a number of alterations: the Doctor only investigated the incidents at Styles' house after a little blackmail from the Brigadier; the

'Time travel is impossible and so we had to think of reasons that would make it seem possible'

Barry Letts • DWUM SPECIAL 1983

'Monsters' which formed the futuristic police force should be present in the Controller's Message Room after attacking the guerrilla; Styles would be travelling to New York; there were to be new scenes showing Jo alone and scared in Styles' house; Shura was to leave for the tunnel at the start of Episode Two; whereas Jo was originally intended to materialise before the Controller and a Dalek, the Dalek would now remain in hiding until after Jo had been escorted away; Marks' notion of the Doctor being threatened by a gun rigged up by the guerrillas in the cellar was to be more scientific and "Who-ish ... e.g. gun keyed to body heat, follows them round on swivel, explodes on movement", with the Doctor escaping it "in clever Who-ish manner"; and finally, Anat and Boaz were to find the wounded Shura near the tunnel, but he insists on remaining in the 20th century. Dicks sent more notes on Episode Two on Tuesday 8 June: UNIT needed a more active role; it was felt that the Brigadier would not be deceived by Boaz imitating the Doctor on the phone; and the time scoop should be introduced earlier on. Marks still needed to rewrite Episode One to include the Daleks; Dicks arranged to talk through his ideas when the revised script was due for delivery on Monday 14.

Terms for use of the Daleks were agreed on Tuesday 15 June, with Nation receiving an on-screen credit and £25 per episode. Even after Marks' rewrites, which were accepted on Monday 5 July, Dicks still had some considerable input into the story which, by now, was known as *The Time Warriors*.

Dicks and Letts were particularly intrigued by time paradoxes, inserting extra dialogue into Episode Two explaining why the guerrillas could not attempt to kill Styles again; the 'Blinovitch Limitation Effect' being merely an excuse to support the narrative. Similarly, scenes at the start and end of the serial had the Doctor and Jo meeting themselves. Before going on holiday, on Tuesday 13 July Dicks despatched the scripts, retitled *The Day of the Daleks*, to Marks and Nation – telling Marks that he had changed some characters and continuity and plugged a few plot holes, and telling Nation that he looked forward to discussing the next Dalek serial. On Tuesday 20, Nation commented that *The Day of the Daleks* formed a "very good and exciting batch of episodes", suggesting some Dalek dialogue changes. For a brief period in late July, the serial was referred to as *Ghosts* before becoming *Day of the Daleks*; Dicks had returned from vacation by Wednesday 28 July, whereupon Letts took leave until early September. The Drama Early Warning synopsis for the *The Day of the Daleks* had the Daleks ruling Earth "100 years in the future"; their servants were nameless "savage alien monsters".

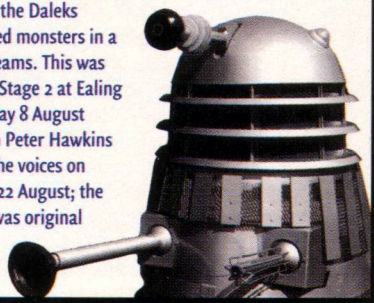
In the rehearsal scripts, the conference venue was called Austerley House. Sir Reginald Styles was "in his fifties, very much the professional civil servant. Severe, humourless. Just a touch of the sinister" while his attacker was "an armed guerrilla dressed in some futuristic version of a typical Che Guevara comrade" (a

THE RETURN OF THE DALEKS

Prior to *Day of the Daleks*, the last full Dalek serial had been *The Evil of the Daleks*, which had ended with a Dalek civil war in July 1967. Producers Innes Lloyd and Peter Bryant were keen to exploit new monsters, and creator Terry Nation was continuing his attempts to launch the Daleks in a series of their own. Since then, the Daleks had featured on *Blue Peter* on Monday 27 November 1967, with a clip from *The Power of the Daleks* Episode Five promoting a monster-drawing competition. In December 1967, Nation agreed to more Dalek stories, but rejected the notion of the Doctor fighting the Daleks and the Cybermen in the same

serial. Nation was seen alongside his creations in *Whicker's World* (in colour) on Saturday 27 January 1968. Two Daleks appeared on the Friday 26 April 1968 edition of *The Sky at Night*, and *The Evil of the Daleks* was repeated from June to August 1968. Three Daleks featured in *Get Off My Cloud*, a play in BBC2's science fiction anthology series *Out of the Unknown*; operated by Kevin Manser, Robert Jewell and Murphy Grumbar, the Daleks represented monsters in a child's dreams. This was filmed on Stage 2 at Ealing on Thursday 8 August 1968, with Peter Hawkins dubbing the voices on Thursday 22 August; the designer was original Dalek designer

Ray Cusick, and the play was broadcast on Tuesday 1 April 1969. The final episode of *The War Games* in June 1969 featured a Dalek, and another was used in a BBC pilot, *What's the Sense?*, in May 1970. Most recently, the Daleks had appeared on *Ask Aspel* on Friday 29 January 1971, when an extract from *The Power of the Daleks* Episode Two was shown to see if *Doctor Who* was becoming less frightening.



reference to the leader of the Cuba's Communist revolution of 1959). As a continuity reference to *Colony in Space*, Dicks added a line from Jo about her encounter with the IMC to reiterate the show's 'exiled to Earth' format. The Controller was described as "human, but wears a slightly more sophisticated version of the uniform worn by the Monsters. Outwardly he is a hard, pitiless man. As we get to know him we shall see in him the inner guilt of the quisling. For that is what he is." One scene in the Control Room started earlier, with the two Monsters reporting to the Controller again. Here, the Controller is angry that the guerrilla headquarters have not been found; 'Monster One' replies, "We believe they are concealed in the tunnels beneath the city – the area is large." The Controller then enters an Inner Room where a Dalek voice orders his report. After checking the patrols, Yates was to radio UNIT HQ, where the Brigadier said he wanted the watch kept up all night. This was to be followed by a short studio scene in the railway tunnel where "the silence is broken by the wail of electronic, half-human sounds. Suggesting a sinister presence deep inside. The sound wells and echoes. Suddenly we see the visual effects produced on the time machine ..." In the rehearsal script, it is Boaz, not Shura, who attacks the Doctor (referred to as Doctor Who) in the study. The script ends with the revelation of the creature in the Inner Room: "It is a Dalek. Behind it can be seen an archway through which is a vast hall (CSO Caption) with twenty or thirty Daleks at various controls."

In Episode Two's rehearsal script, Styles' home was renamed 'Alderley House'. In the opening scene, the Doctor renders Boaz helpless with Venusian karate. Originally, Benton and Yates enter the house via the living room's French windows to conduct their search, and the Doctor estimates that the guerrillas come from the 24th century. In the Regional Control Room of the future, a Dalek



Do, do, do the funky gibbon: Ogrons are here to show you how

Scientist is supervising "the installation of a very Daleky piece of equipment, which is being plugged in to the equipment already present". When Shura reaches the tunnel, he was to find a hiding place and remove "a plastic wrapped package", opening it to reveal "a couple of egg-shaped grenades". The script dated the initial attack on Styles as September 12 (with no year specified); in a mistake which remains in the finished programme, the Controller says that Jo has told him which year she comes from, despite the fact that this is not given on screen. The Doctor frees himself from the guerrillas' bonds in the cellar by a slightly different method: "Using his bound hands he gets off his shoes and socks. Then he starts to attack the knots on his wrists with his toes."

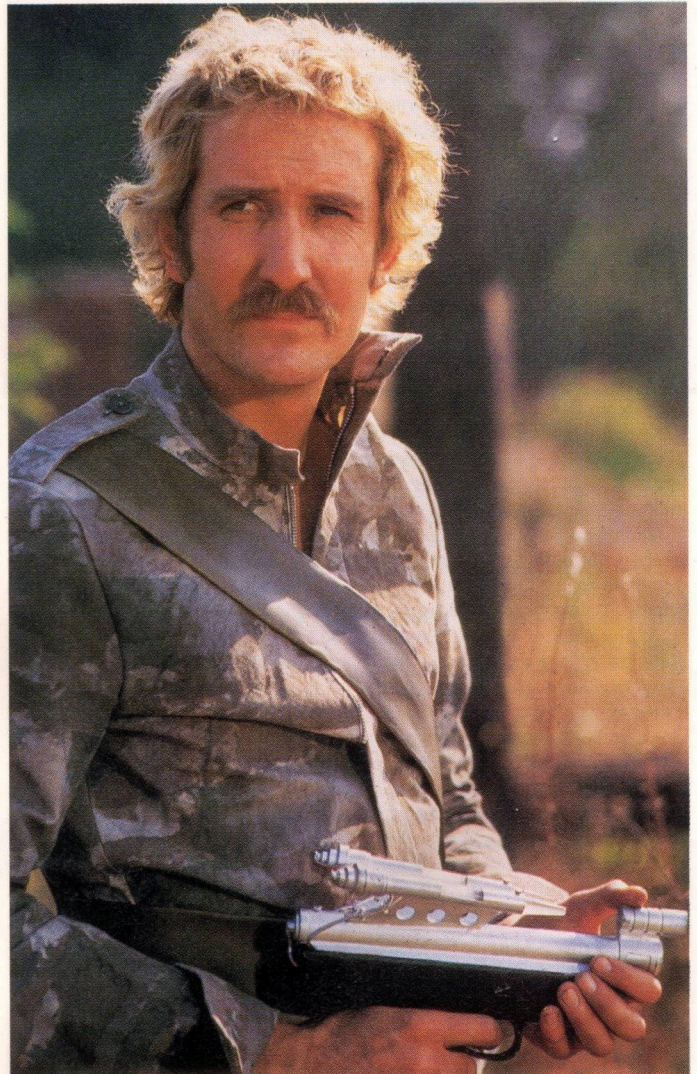
Early in Part Three's rehearsal script, Anat says the Dalek must have been after them, and that the Daleks have ruled Earth for more than a century. The future England is described vividly: "A desert of rubble and ruin. A feeling of a war on an HG Wellsian scale which destroyed everything, razed every building to the ground and left it like that. We should if possible convey and impression that it has been like this for two of three hundred years. Neglected, crumbled, almost vanished ... Possible he pokes at the remains of a crumbled wall. It collapses into a small cloud of dust. It puzzles him." Just before his capture, the Doctor was confronted by a "Guard on a strange motor tricycle"; this addition to the script arose from a Honda motor tricycle which Letts and Pertwee had seen at the London Motor Show, and thought would make a fun addition to an action sequence. In an extended scene, two Monsters report to the Controller that patrols are being redoubled, and of the guerrillas: "One was dressed strangely. They call him doctor." At this, the light above the inner door starts to flash and a siren sounds. Everyone in the control room freezes in terror and the Controller steps through into the inner room to confront the Chief Dalek. Monia was described as "the leader of the resistance group, a tough, weary man, whose face shows the strain of a life-time spent fighting the Daleks"; as Monia enters the guerrillas' base, Anat is "having a slight

SCRIPTING The Monsters

The scripts referred to the Ogrons simply as 'Monsters' until shortly before production. The rehearsal script introduced the Monsters in Episode One. Originally, a guerrilla is seen running across the countryside near 'Austerley House', eventually finding himself trapped on the edge of a 50 foot drop over an embankment onto a disused railway line: "Now we see that he has been

fleeing from two monsters menacing. Savage. Larger than life. They are humanoid in shape, with alien heads and hands." One of the monsters leans over the dead guerrilla and smiles. The two monsters then walk into the disused railway tunnel. When reporting to the Controller, Monster One spoke fluently in English: "Mission accomplished. Enemy element located and

eliminated in twentieth century time zone." In Episode Three's script, the Manager is attacked by "the Claw of a Monster Security Guard".



Gunning for the Daleks: guerilla leader Monia (Valentine Palmer)

DIRECTOR Paul Bernard

After attending the Ealing School of Art, Paul Bernard became a designer for film and stage. He joined Granada Television in 1958, turning freelance in 1960; around this time he worked on Out

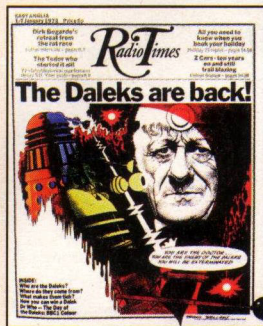
of this World and The Avengers for ABC and Maigret for the BBC. With the arrival of BBC2, Bernard trained as a director, working on staff on shows including Z Cars, Cluff and R3. Finding that BBC methods restricted his

creativity, he joined ATV in 1966 where he worked on Virgin of the Secret Service, produced Honey Lane and also This is ... Tom Jones. When his ATV contract ended in 1971, Bernard's first freelance job was Day of the Daleks.

PUBLICITY The Daleks are back!

While filming *The Curse of Peladon* at Ealing in mid-December 1971, Jon Pertwee appeared with two Ogrons and two Daleks in a series of posed publicity shots. On Tuesday 21, Pertwee and producer Barry Letts were interviewed by former regular Peter Purves at the London Planetarium, as part of its 'Young Observers' lectures; the Golden Dalek featured prominently at a photocall there. The New Year issue of *Radio Times* featured a Frank Bellamy painting of the Doctor being interrogated by his arch-enemies under the title *The Daleks are Back!*. The Thursday 30 December issue included a one-page *Write Your Own Dr Who Adventure* competition, in which young entrants could win a remote-controlled Mark 7 toy Dalek by completing a Terry Nation narrative set on the planet Destron, where the

crew of the patrol ship *Defender* struggle to stop an ancient arsenal falling into Dalek hands. Programme listings for *Day of the Daleks*



included art of a Dalek and an Ogron; the next issue included an profile of Katy Manning by Deirdre Macdonald entitled *I Am Myself As Jo: Scatty, Messy & Very Happy*.

A special trailer was assembled to promote both the new season and the *Radio Times*, with Pat Hubbard's camera team shooting 16mm footage of the three Daleks at famous

London landmarks including Westminster Bridge and the Tower of London. This formed part of a 52-second videotape trailer screened at 5.48pm aired regionally on Thursday 30 December, with narration by John Brabon. The Dalek competition enjoyed media coverage: *Nationwide* presented a film report on Tuesday 22 February showing the children of Beckenham Junior School enjoying their Mark 7 Dalek; the kids also appeared in *Radio Times* on Thursday 24, in which *Nation* announced the winners. Many of the entries were displayed in March at the Ceylon Tea Centre Exhibition in London's Lower Regent Street, where a Dalek was among the creatures on display.

arm wound tended by another guerrilla". While talking to the Controller in the Guest Room, Jo suddenly crosses to the door and opens it to reveal a Monster on guard. The Doctor and Jo's abortive get-away was barely covered: "There must follow a general chase which cannot be scripted in detail until we know what location we are using." For the cliffhanger, the Doctor was connected to a mind analysis machine: "A large screen on which float pictures of earlier Doctors. (It would be good if this can include encounters with the Daleks) ... We lose screen and two Daleks close round Doctor in menacing circle."

At the start of Episode Four, the Doctor tells "the Leading Dalek (Our Principal)": "I've defeated you before. I introduced the human factor into the Daleks on Skaro. There was a rebellion ..." (a reference to *The Evil of the Daleks*). A Dalek replies: "The rebellion was unsuccessful. The rogue Daleks were hunted down and exterminated." However, the Doctor insists: "I defeated you here on Earth too. Your invasion failed" (a reference to *The Dalek Invasion of Earth*). At the hideout, Boaz warns another guerrilla that their explosive is unstable. Monia tells Anat that Jacob, the Work Centre manager who interrogated the Doctor, was executed that afternoon. Deciding to use the underground tunnels, Anat comments: "The network used to run under the whole town. Trains every few minutes. I've read about it." After his life is saved by the Doctor, the Controller is "deeply affected by this experience. A man [whose] conscience is truly beginning to give him hell"; as he lets the Doctor go later, the Controller says, "I had forgotten what a free man was like." This script also included an extra film



Gorillas in the mist: the stunning Ogron masks

sequence in which the wounded Shura watches the UNIT patrols – and indicated a cost-conscious way of representing the main Dalek attack: "One by one the Daleks and Monsters emerge from the tunnel (Repeated Shot)."

Freelancer Paul Bernard was hired to direct *Day of the Daleks*; although recommended to Letts by Robert Holmes after having directed a couple of Holmes-scripted episodes of *Honey Lane*, Bernard had also directed Letts-authored *Emergency Ward 10* instalments. The serial was the last to be designed by David Myerscough-Jones, who had worked on both *The Web of Fear* and *The Ambassadors of Death*. Visual effects were handled by Jim Ward, who had worked on *Doctor Who* and the *Silurians* and *The Mind of Evil*. Newcomers Mary Husband and Heather Stewart supervised costumes and make-up respectively.

When Bernard checked on the existing Dalek casings held in storage, he found only three complete Daleks, plus a skirt section (which was used as an exploded Dalek in Episode Four). The Daleks underwent major refurbishment for their first colour appearance in *Doctor Who*; two were painted dark grey, and the other given golden livery to become the Chief Dalek. The metal mesh on the neck section was replaced, and the eye stalks given a 'pupil'. New dome lights and larger castors were added. The Monsters were originally conceived as anthropomorphoid Alsatians, inspired by the Controller's description of them as 'guard



Shooting the past: Anat (Anna Barry) approaches Auderly House

dogs'; Bernard, however, saw them as apes, allowing the use of thin latex half-masks made by visual effects designer John Friedlander as an exercise. The Monsters were first 'Ogorons', becoming 'Ogrons' very shortly before filming.

Bernard talked Letts through the ATV Chromakey techniques he had used on *This is ... Tom Jones*; he believed that the use of 'golden yellow' as a key colour resulted in less of an unintentional 'fringe' around images than the blue used by the BBC. Letts agreed to hold an experimental session – and, on Tuesday 31 August, BBC staff were invited to attend Bernard and Letts' test in Studio TC4 on Tuesday 7 September. The session ran from 2.00 to 7.00pm, testing yellow, green and purple as alternative CSO colours. Six sequences were rehearsed, with stuntman Rick Lester playing the Doctor, a Monster, a guerrilla and a guard, with Wendy Taylor playing Jo. The first sequence tested gun effects, with a yellow background being used in the sequence where the Doctor and Jo meet themselves (as with *The Ambassadors of Death* and *Inferno*, the TARDIS console would again be removed from the control room). CSO and a colour synthesiser were used on shots of Jo and the Doctor travelling into the future, with Lester appearing as a guard in a time tunnel sequence. The use of a 'guerrilla gun' to apparently disintegrate a dummy was also tested. Bernard duly convinced Letts that golden yellow should replace the usual CSO blue.

Bernard made various script changes. Styles' home was renamed Austerly House, and an extra scene in which the Brigadier hears more about the world situation was added to the start of Part One. The Monster dialogue was reduced and the Daleks introduced earlier. A short scene showing the Brigadier discussing events with Yates was dropped. Several tunnel scenes, scripted for studio, were shifted to location. Because the script under-ran, the scenes where Jo meets Benton and Yates at Austerly House were added, along with the Doctor's comments about having met Napoleon Bonaparte, becoming the inspiration for the Corsican conqueror's phrase, 'An army marches on its stomach.' The bulletin speeches heard in UNIT HQ were shortened, the first voice originally saying: "The World Council of Religions has issued an appeal to men and women of all faiths throughout the world to pray for peace." Fewer changes were made to the remaining instalments. In Episode Two, Yates and Benton now entered via the hallway, Anat's cautious checking of the house was padding, and the date for the future events was changed (the Daleks now ruled 200 years hence, in the 22nd century). In Episode Three, a scene where the Monsters report to the Controller was removed, and a new Inner Room scene added in which the Golden Dalek orders the prisoners' recapture. In the camera script for Episode Four, Styles' house had again been renamed 'Auderley', ultimately becoming 'Auderly'.

The cast assembled for read-throughs in early September, having completed *The Dæmons* in late May. Bernard had been warned that Pertwee could be difficult, but was delighted to find the actor very professional and helpful. Potential difficulties were diffused by Manning, who had become a close friend to Pertwee and massaged his back when he was in pain; the regulars missed Master actor Roger Delgado, who had been present throughout the previous season. The main guest star was Aubrey Woods, an actor with a reputation for eccentrics whose film work included *Nicholas Nickleby* and *School for Scoundrels*, as the Controller. Anna Barry was the daughter of Michael Barry, a former BBC Head of Drama; the role of Anat was among her first television work. Scott Fredericks, cast as Boaz, had

'When we had the read-through, I remember Barry Letts lecturing the cast on how this was deadly serious ...'

Louis Marks ♦ *DWM* 256

just left *Dixon of Dock Green*. Valentine Palmer, playing Monia, was an up-and-coming actor much in demand at the time. Bernard had used Wilfrid Carter before, and knew he could play Styles in a pompous manner. The Manager was played by Peter Hill, later a regular in *Crossroads*. The main Ogron was Rick Lester; Steve Kelly, one of the extras cast as Ogrons, was injured in a car accident and had to be replaced by Frank Menzies. James Smith was to have played the guerrilla who attacks Styles, but he was replaced by Tim Condren, a stuntman on *The Time Meddler* and *The Web of Fear*. Two Daleks were to be operated by Murphy Grumbar (a Dalek operator since 1963) and John Scott Martin (a regular monster actor since 1965). At the first read-through, Letts emphasised the seriousness of this new serial to the cast.

Shooting on 16mm film began on Monday 13 September; the venue was Dropmore Park at Burnham in Buckinghamshire, which featured as Auderly House. Morning filming began in the House Area, with shots of the guerrilla in Episode One, the Ogrons attacking (locked-off camera shots were used to make the creatures 'vanish' when fired upon) and the Daleks and Ogrons advancing on the house. Hasty adjustments were made to Friedlander's Ogron half-masks when the actors were found to be so large that the masks didn't fit. Bernard also had problems with making the three Daleks look like an assault force, especially when one was the distinctive Golden Dalek; furthermore, the props could barely move over the terrain. While he was impressed with the authentic look of the Ogrons, Pertwee felt that the Daleks lacked any menace and that the attack sequence was a disaster. Sequences showing Yates and Benton patrolling were filmed in the afternoon, along with the Doctor being watched by the guerrillas, some more of the Ogron battle and establishing shots of Auderly House at dusk.

Manning joined the crew at Dropmore Park on Tuesday 14, when scenes filmed included the Doctor and Jo's arrival plus all the material with the delegates at Auderly. Both a Rolls-Royce and a Daimler were hired from Kingsbury Motors. Former BBC news reporter Alex MacIntosh made a cameo appearance, covering the conference; for these scenes, the Brigadier used one of UNIT's TM45 radios from *The Invasion*. Pertwee was disappointed that the evacuation sequence appeared too leisurely. In the late morning, the crew moved to Harvey House, a tower block at Green Dragon Lane in Brentford which had been spotted by



Prison cell(ar): the guerrillas imprison the Doctor and Jo

Bernard as he drove into London. Sequences filmed in its underground car park here included the Doctor's capture in Episode Three. The first part of the Doctor and Jo's escape on the Honda motortrike was filmed in the afternoon. The guerrilla's attack in Episode Four was also shot, although Bernard was annoyed to find that a rubbish skip had been left in the filming area. Also filmed on this day were two extra sequences, originally planned for the Wednesday, at Bull's Bridge in Hayes – a railway bridge spanning a canal which had been suggested as a location by one of Bernard's friends. Here, a barge was hired from which certain scenes were shot. The material included the Ogrons attacking the guerrilla and the discovery of the injured man by UNIT.

The morning of Wednesday 15 was spent at Bull's Bridge, on scenes showing the guerrilla being taken to the ambulance and Anat's Intercept team appearing. The attack on the UNIT patrol was filmed in the afternoon along with UNIT's search and the Doctor's return, the appearance of the Daleks and Ogrons (planned for the next day), and the attack on Shura. An Alsatian was hired from Zoo Animal Actors, with its handler, Michael Culling, playing a UNIT guard. The Daleks ran on duckboards placed out of vision. Some of the sequences planned for the following day were also brought forward for filming in the nearby wasteland referred to as 'Devastation Area'; this included Monia entering the hideout (an old building in a British Rail yard) and most of the trike chase sequence. The chase was an important set piece for Bernard, who had seen motor trikes in a documentary about the making of the James Bond movie *Diamonds are Forever*; unfortunately, the trike was not very fast and the Ogron actors had to move slowly to avoid catching up with it. Finally, a couple of sequences showing the Doctor emerging into the 'Desolation Area' were filmed; a hatch was added over a hole in the ground here, with Visual Effects providing a prop monitor camera.

The final shooting day, Thursday 16, was to have begun at Bull's Bridge, but this work had been completed the previous day; instead, the crew returned to

EDITING Episode Four

Several cuts were made to the final instalment, the first being a short scene in the underground cell as Doctor and Jo arrive with some of the rebels. Monia welcomes the pair, and Anat informs them that in addition to Boaz and Mark being killed, Jan is badly wounded. "Let's hope it was worth it," says Monia, looking at the Doctor. A short cellar scene in which Shura completes his assembly of the bomb was also dropped.

The major omission for timing reasons was the final sequence showing the Doctor walking along the

corridor outside his laboratory at UNIT HQ with Jo, commenting how he is looking forward to a spell of uninterrupted work. Entering the lab, they see themselves beside the console, reacting in the way that they had reacted to the same situation earlier. After the effect ends, the Brigadier enters, commenting: "For one ghastly moment I thought I saw two of you!" The Doctor confirms that this was the case. Jo asks which one was "the real us?" "Both," answers the Doctor. "Doctor," asks Jo, "that future we went to – with Daleks ruling Earth. Is

it going to happen or isn't it?" "Well, it is and it isn't," says the Doctor, explaining "There are all kinds of futures, you know." "Futures with Daleks in?" asks Jo, which the Doctor agrees is possible. The Brigadier believes that he has seen the Daleks destroyed, to which the Doctor responds "I thought I'd destroyed them once before, but I was wrong. I must get the TARDIS working again, Jo. I think I'm going to need it." Director Paul Bernard had seen this sequence as an anticlimax, but script editor Terrance Dicks was disappointed by the cut.

MERCHANDISE Novelisation

Day of the Daleks was one of the first 'new' Doctor Who novelisations to be published by Target Books in 1973; the scripts were adapted by Terrance Dicks. The televised narrative was fleshed out, with deleted material re-inserted; the conference centre was renamed Austerly House, Monia became Moni and the senior guard was named Zeno. *Doctor Who and the Day of the Daleks* was issued in paperback in March 1974; Chris Achilleos provided interior illustrations in addition to the front cover. In 1974, a Dutch edition – *Doctor Who en de Dag van de Daleks*, translated by JJ vd Hulst-Brander – was issued by Unieboek BV Bussum; this retained the Achilleos cover. 1975 saw a Brazilian edition published by Global Editoria as *Doutor Who e a*

Mudanca da Historia; a cover by Marcio Pugliesi and Norberto de Paula Lima depicted William Hartnell's Doctor. The Achilleos cover was used on that same year's Turkish edition, *Doctor Kim – ve Dalek Baskini*, a translation by Reha Pinar. In April 1979, *Doctor Who and the Day of the Daleks* became Book #1 in Pinnacle Book's American editions, launched to tie-in with PBS broadcasts of



Tom Baker series. Each volume included an enthusiastic introduction by

science fiction writer Harlan Ellison, and contained minor, US-oriented text changes. A new cover by David Mann, showed a Dalek, a gorilla-like Ogron and a UNIT spaceship. A new cover by Andrew Skilleter was used for a WH Allen hardback in August 1981; this also appeared on the paperback edition from 1985, with the book now Number 18 in the Target library. *Day of the Daleks* was included in WH Allen's *Doctor Who – Dalek Omnibus* hardback in June 1983. In 1986, Presenca of Portugal issued Eduardo Nogueira and Conceicao Jardim's translation *Doutor Who e o Dia Dos Daleks* with a cover by Rui Ligeiro. There was also an illustrated Japanese edition [pictured]. Finally, as *Doctor Who: The Day of the Daleks*, the paperback was reissued in April 1991 with a new cover from Alister Pearson.

Harvey House to pick up some shots of the Doctor and Jo in Episode Three. Filming was completed with the final sequence showing Styles' party watching the destruction of Austerly, plus the guerrillas escorting the Doctor and Jo back to the tunnel. A model of Dropmore Park exploding was filmed for the final episode.

Acton rehearsals for the first two episodes began on Wednesday 22, with Pertwee being released on Monday 27 to record an appearance on BBCr's Quiz Ball. Recording began on Monday 4 October in TC4, when Episode One was taped between 8.00 and 10.00pm. The session began with the UNIT laboratory sequence in which 'Doctor Who (2)' and 'Jo (2)' appear. This CSO scene resulted in an argument between Bernard and Myerscough-Jones when the yellow felt cyclorama was found to be too small, and the director realised that part of the floor should have been painted. Recording continued: roll-back-and-mix was used for the disappearance of the attacking guerrilla, over which a light pattern from a chromotrope, a set-up designed by a company called EM-Tech (a young

couple from art college, who had created new light projection patterns for use in discotheques) was superimposed. At 8.22pm, the pre-recording of Pertwee and Manning was played back in to studio, the actors enacting the other half of their encounter with themselves. Moving to the Control Room set, which used dummy 'touch-sensitive' panels, Bernard indicated that Deborah Brayshaw, playing the Girl Technician, should deliver her lines in an emotionless, Dalek-like manner. The Daleks had been modified further, and now wore black plastic sheeting around their bases; the voices, by Oliver Gilbert and Peter Messaline, were modulated in studio without the aid of the Radiophonic Workshop because Bernard disliked the 1960s Dalek voices. For the final scene, CSO was used to pull back from the Controller to show him on a Dalek monitor screen, the GAZE system being used in an attempt to make the two images zoom in tandem. Due to a VTR breakdown and the retake of some effects, recording over-ran by 15 minutes.

Episode Two was taped the next evening between 7.30 and 10.00pm. For the shot of Jo travelling into the future, stock film of stars was used, and an image of Manning, lying on a rostrum, was CSOed over it; the spiralling effect was achieved using a rotating lens on a 20:1 zoom (this expensive piece of equipment was originally purchased for *Top of the Pops*). In Styles' study, Lester's Ogron smashed through a prop window. In the closing scene, the Dalek's appearance in the tunnel was achieved simply by raising the lights directed at the prop.

Rehearsals recommenced on Wednesday 6, and various changes were made to Episode Four's script: the references to *The Evil of the Daleks* were dropped and the scene in which the guerrillas prepare their attack was shortened, although extra dialogue was added at Austerly about the Brigadier's duties. Furthermore, the Ogrons were redefined so they now spoke in a slow, stumbling manner; accordingly, one Ogron's line in Episode One ("Mission accomplished. Enemy element located and eliminated in twentieth century time zone") was to be substituted with a new insert ("We found and destroyed the enemy") and their dialogue in Episode Three reduced or modified.

By Thursday 14, Olive McFarlane, who played Miss Paget, had been taken ill; although she would feature on film in Episode Four, her studio dialogue was given to Styles' aide, played by extra Desmond Verini. The following day (Manning's 20th birthday), Letts received a memo from Marsh regarding the over-run of Episode One; the Head of Drama Serials was aware that Bernard had been two minutes late arriving in studio, and that the effects delay had been caused by Bernard not accepting the advice of his technical crew. Letts replied to Marsh on the final recording day, indicating that he had no intention of criticising Bernard's decisions over the CSO scenes.

Episode Three was taped on Monday 18 in TC8 between 8.00 and 10pm. Recording began with the time travel sequence involving the Doctor, Anat and Boaz, again using the rotating lens. The episode began with a shortened version

'I didn't like that one. Both Jon Pertwee and I liked it the least'

Katy Manning • DWM 256

of the reprise from Episode Two. The sound of the Dalek city on Skaro from the original 1963 Dalek serial was reused in the tunnel sequences. The Guest Room in which Jo was held was the Control Room set with the consoles removed, and the building seen by the Doctor was a modified photocaption of a tower block. Red sparks from a vectascope were added to the inlaid circular mask shot of the Doctor approaching the building. For the final scene, the closing title sequence film was seen on the CSO mind analysis screen. Photocaptions of the previous Doctors were superimposed over it; two of the three selected Patrick Troughton shots (from *The Invasion* and *The Faceless Ones*) and three of William Hartnell (two from 100,000 BC and one from the first Dalek serial) were used. The first caption slide in the closing credits ('Dr Who: Jon Pertwee') was superimposed early, over the closing shot of the prone Doctor.

The final episode was recorded between 7.30 and 10pm on Tuesday 19. The end of the reprise sequence was trimmed, and an extra close-up of Boaz was recorded in studio to augment the filmed guerrilla attack sequence. For Daleks' extermination of the Controller (and, later, two UNIT guards on film), the picture turned negative as in the 1960s, but this time as a result of a Complimentary Picture Amplifier rather than over-exposing the cameras. A caption slide introducing "Alex MacIntosh – Austerly House" was placed over the film of the news report. Finally, the UNIT lab scene in which the Doctor and Jo meet themselves again was recorded in two takes, much like the similar scene in Episode One.

Editing on *Day of the Daleks* took place on Monday 25, when the three Daleks made an appearance on *Blue Peter*. Presenter and former companion Peter Purves introduced a Dalek item (including an extract from *The Daleks' Master Plan* episode *Devil's Planet*), claiming that if enough people wrote in, the Daleks might just appear in the new season in January.



Let's do the time warp again: Jo steals the guerrillas' travel unit

The music score was written by regular composer Dudley Simpson, who continued to work with Brian Hodgson of the Radiophonic Workshop on electronic elements, but re-introduced conventional instruments. Over four minutes' music for Episodes One and Two was recorded at Maida Vale by Simpson, Hodgson and two musicians on Monday 25, Tuesday 26 and Wednesday 27 October; Episode One was then dubbed on Thursday 28 and Episode Two on Friday 29. Just over five minutes' music was recorded for the remaining episodes on Monday 1 and Tuesday 2 November and dubbed on Wednesday 3 and Thursday 4. Unusually, Simpson gave his music cues titles, including *Guerrilla*, *Alter ego*, *Breakdown*, *Hover*, *Monster*, *Jeep music*, *Apres holocaust*, *Running Man* and *Important Man*. Furthermore, following the reprises of the cliffhangers at the start of Episodes Two and Three, a sting of the closing theme tune was retained.

On Tuesday 26 October, Troughton and Hartnell were paid £5.25 for the use of their likenesses. Another bill was incurred on Thursday 28, when Kingsbury Motors claimed for damage to their vehicles; insignia had been attached to the paintwork during filming.

To help promote the new season, Dicks sent background material on the Daleks to Madeleine Kingsley of *Radio Times* on Tuesday 9 November; the same day, an extract from *The Chase: The Executioners* featuring the Daleks was seen in *Something for the Children*, a BBC documentary about television merchandising. For the first time, a compilation repeat was suggested to kick off the new season; *The Demons* was selected for a Yuletide broadcast.

Due to its New Year start, *Day of the Daleks* experienced mixed opposition. The episodes overlapped the end of shows including *UFO* (on LWT), *It Takes A Thief* (on ATV) and *Randall and Hopkirk (Deceased)* (on Southern and Yorkshire) and the start of the impressionists show *Who Do You Do?* in most regions. The return of the Daleks ensured a strong audience, Episode One gaining *Doctor Who*'s highest ratings since *The Daleks' Master Plan* in 1966. Despite positive promotion in the *Daily Mail* on Saturday 1 January, press reaction had cooled by Monday 3, when Matthew Coady of the *Daily Mirror* declared that the return of the Daleks indicated that *Doctor Who* was becoming repetitive – and, on Saturday 22, Chris Kenworthy of *The Sun* wanted to see the back of the Daleks.



Circle of fiends: The Doctor is grabbed by the Ogrons

An Audience Research Report on Episode Three was prepared on Monday 7 February; the 339 sample viewers gave a mixed reaction, with the slow pace of the narrative receiving some criticism. A panel of 280 took part in the report on Episode Four, dated Friday 18; the verdict was that after three slow episodes, the Daleks were disposed of too easily.

Day of the Daleks was sold overseas as both colour videotapes and monochrome 16mm film recordings to: Australia (where it was purchased in May 1972, broadcast uncut with a 'G' rating in June 1973); North America (where it was syndicated by Time-Life from 1972 and reissued by Lionheart in 1983, since when it has also appeared as an 88-minute compilation); Hong Kong (purchased in 1973); New Zealand (where *Day of the Daleks* began colour broadcasts of *Doctor Who* in September 1975); Canada (first screened in 1976); Dubai (purchased in 1976); and Gibraltar, the Philippines, Saudi Arabia and Singapore (all purchased in 1977).

A black-and-white postcard showing a Dalek emerging from the canal tunnel was issued by the BBC in 1972. That same year, Michael Stanfield Holding's *Pleasure Products* used two of the posed publicity shots for a pair of jigsaws ('Dr Who and the Daleks' and 'Odds Against Dr Who') while a variant of one of these shots appeared on a Whitman jigsaw in 1973.

Day of the Daleks was planned for a 60-minute compilation repeat on Monday 27 August 1973; ultimately, this was dropped back by a week, going out three days later on BBC Cymru. Screened against ITV's *Opportunity Knocks!* and *Coronation Street*, the compilation achieved a reasonable Appreciation Index and a strong audience for a summer repeat.

In compilation form, the story was first released by BBC Enterprises in July 1986 as *The Day of the Daleks*; it was the last British release to be available on Betamax as well as VHS. A full, episodic version was issued in February 1995. UK Gold first screened *Day of the Daleks* over December 1993/January 1994, with omnibus broadcasts from January 1994; BBC Prime also broadcast the serial early in 1996. The BBC Film and Videotape Library retains the 625-line tapes of *Day of the Daleks*.

DUM

SERIAL KKK *Day of the Daleks*

CAST Jon Pertwee *Dr Who* with Jean McFarlane *Miss Paget* [1,4], Wilfrid Carter *Sir Reginald Styles* [1,4], Tim Condren *Guerilla* [1], Nicholas Courtney *Brigadier Lethbridge Stewart* [1-2,4]*, Katy Manning *Jo Grant*; Rick Lester, Maurice Bush *Ogrons*; Richard Franklin *Captain Yates* [1-2,4], John Levene *Sergeant Benton* [1-2,4]; John Scott Martin†, Ricky Newby, Murphy Grumbar *Daleks*; Oliver Gilbert, Peter Messaline *Dalek Voices*; Aubrey Woods *Controller*, Deborah Brayshaw *Girl Technician* [1,3], Gypsie Kemp *UNIT Radio Operator* [1-2], Anna Barry Anat, Jimmy Winston Shura [1-2,4], Scott Fredericks *Boaz*; David Joyce, Frank Menzies, Bruce Wells, Geoffrey Todd *Ogrons* [2-4]; Valentine Palmer *Monia* [3-4], Andrew Carr *Senior Guard* [3-4], George Raistrick *Guard at Work Centre* [3], Peter Hill *Manager* [3], Alex MacIntosh *Television Reporter* [4].

* Also in reprise of Episode Three †Credited in *Radio Times* as 'Chief Dalek'

EXTRAS David Melbourne *UNIT Guard*; Bara Chambers *UNIT Girl Operator (WRAC/Corporal)*; Leon Maybanke *UNIT Male Operator (Sgt)*; Oliver Gilbert, Peter Messaline *Secretary's Voice/Minister's Voice/Radio Voices*; Scarlett O'Dare, Alison Daumler, Karen Burch *Daleks' Girl Technicians*; Brychan Powell *Daleks' Guard*; Michael Potter, Richard Eden, Nick Hobbs, Stan Ross, Terence Brown, Hugh Rodgers, Keith Beresford, Hugh Price, David Melbourne, Colin Richmond *UNIT Men*; Emmett Hennessy, Stephen Ismay, Jim Dowdall *Guerillas*; Robin Baldwin, Paul Huckin, Glen Whitter, Betty Cameron, Jeanne Doree, Iris Fry, Anne Priestley, Jane Cousins, Eileen Winterton, Len Saunders, Desmond Verini, Robert Bauld, Pat Taylor, Gaynor Jackson, Suzanne Jackson *Slaves*; Pat Gorman, Donald Baker *Guards*; Terry Walsh *Stunt Double for Dr Who*; Sue Farebrother *Stunt Double for Jo Grant*; Brian Justice *Guerilla*; Alan Cope *Russian Diplomat*; Brychan Powell *Russian Aide*; Sam Mansaray *African Diplomat*; Glen Whitter *African Aide*; Charles Adey-Gray *American Diplomat*; Emmett Hennessy *American Aide*; Basil Tang *Chinese Diplomat*; Vincent Wong *Chinese Aide*; Stephen Ismay, Len Saunders, Donald Baker *Stills Cameramen*; Pat Gorman *Film Cameraman*; Robert Bauld *Sound Man*; Harry Tierney, Desmond Verini *Plain Clothes PCs*; Christopher Holmes, Derek Hunt *UNIT Men*; Colin Richmond *UNIT Guard*; Michael Culling *UNIT Guard with Alsatian*; Ron Ricks, R Pickford *Chauffeurs*; J Crane, M J Howes, J H Wright, Ted Heath, Ron Collins *Drivers/Motorcyclists*; Desmond Verini *Styles' Aide*.



ORIGINAL TRANSMISSION

Episode	Transmitted	Time	Duration	Rating (chart pos)	App index
Episode One	1 January 1972	5.50-6.15pm	23'36"	9.8M (36th)	-
Episode Two	8 January 1972	5.50-6.15pm	23'52"	10.4M (29th)	-
Episode Three	15 January 1972	5.50-6.15pm	24'18"	9.1M (38th)	-
Episode Four	22 January 1972	5.50-6.15pm	24'17"	9.1M (40th)	-

REPEAT TRANSMISSION*

<i>Day of the Daleks</i>	3 September 1973	7.00-8.00pm	60'29"	7.4M (32nd)	-
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* BBC Cymru transmission on 6 September 1973 at 7.00pm

CREDITS Written by Louis Marks. Fights Arranged by Rick Lester [4]. Title Music by Ron Grainer and BBC Radiophonic Workshop. Daleks Originated by Terry Nation. Incidental Music by Dudley Simpson. Film Cameraman Fred Hamilton. Film Editor Dan Rae. Visual Effects Jim Ward. Costumes Mary Husband. Make-up Heather Stewart. Lighting Alan Horne. Sound Tony Millier. Script Editor Terrance Dicks. Designer David Myerscough-Jones. Producer Barry Letts. Directed by Paul Bernard. BBC © 1972

AS HE NEARS HIS UNSUSPECTING PREY, BEHOLDER PANOQUAI TAKES A MOMENT TO PAUSE...

HIS WHOLE EXISTENCE HAS BEEN DEVOTED TO OBSERVATION. TO INITIATE A DEATH IS A STRANGE AND HEADY SENSATION...

OPHIDIUS

part two

SCOTT GRAY - WRITER MARTIN GERAGHTY - PENCILLER
ROBIN SMITH - INKER/COLOURIST
ROGER LANGRIDGE - LETTERER ALAN BARNES - EDITOR

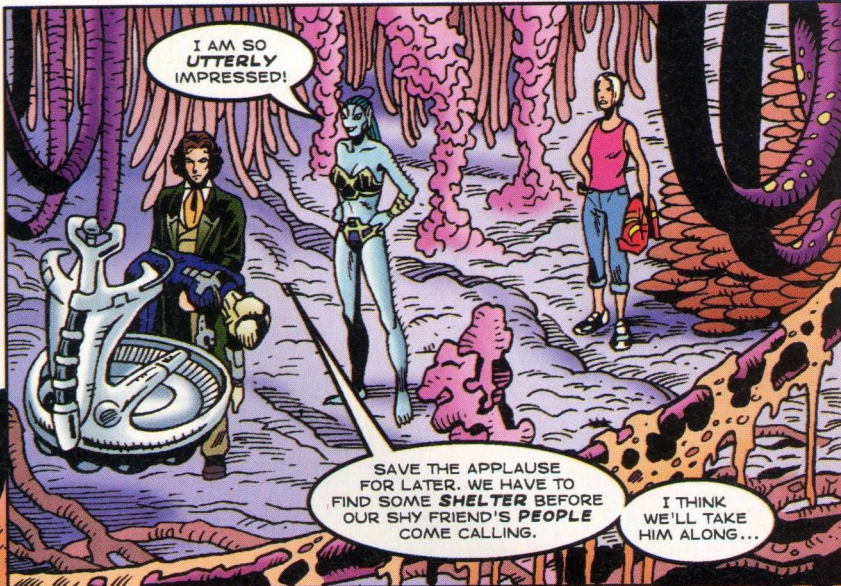




SO HOW'D YOU KNOW HE WAS THERE?

I'M SENSITIVE TO DISTURBANCES IN **TIME-FIELDS**, DESTRII. WHEN HE CAME **CLOSE** ENOUGH, I FELT HIS PRESENCE AND WAS ABLE TO DISRUPT HIS CLOAK...

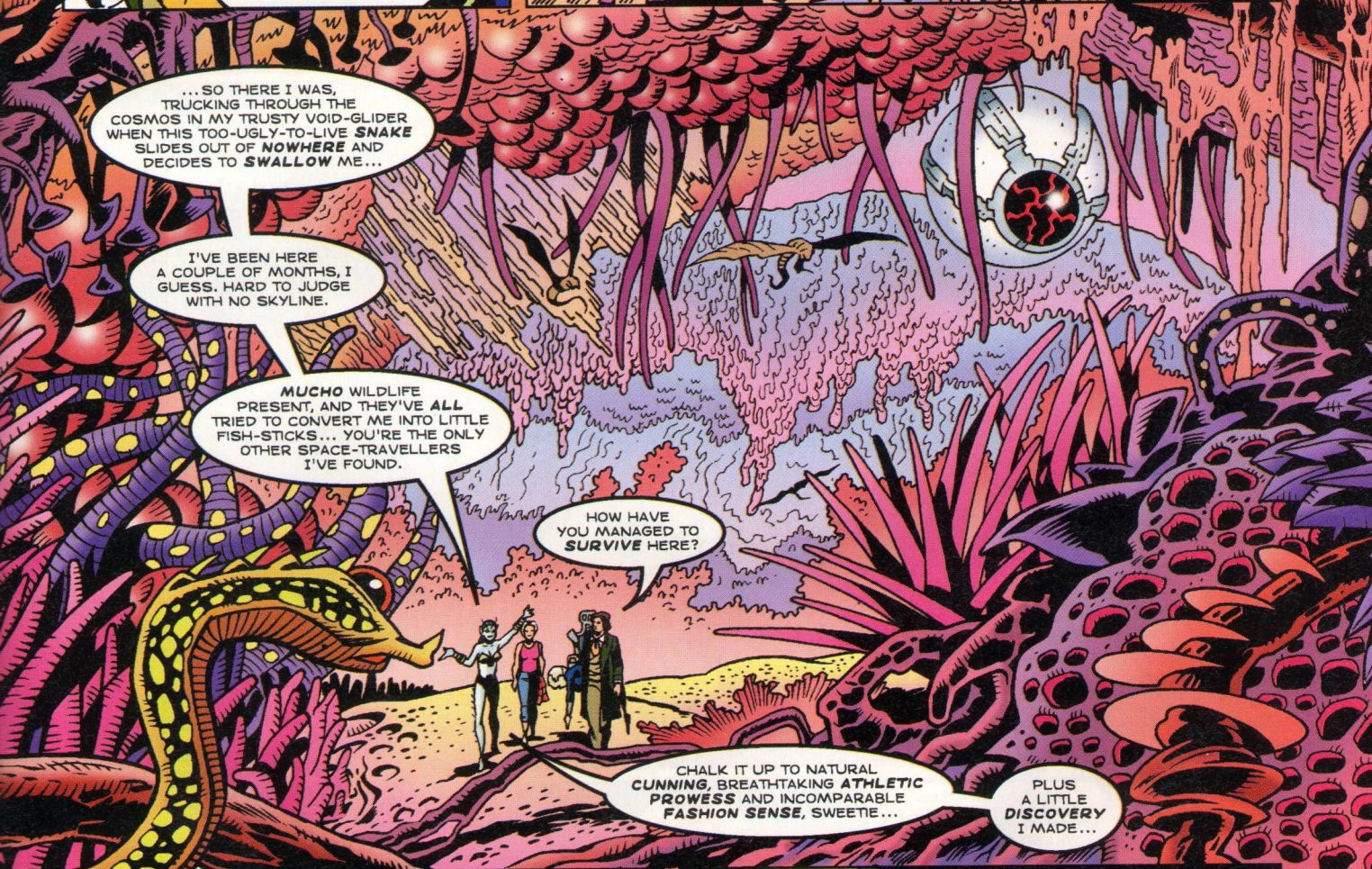
ACTUALLY, I USED TO BUILD GADGETS LIKE THIS IN **SCHOOL**.



I AM SO **UTTERLY IMPRESSED!**

SAVE THE APPLAUSE FOR LATER. WE HAVE TO FIND SOME **SHELTER** BEFORE OUR SHY FRIEND'S **PEOPLE** COME CALLING.

I THINK WE'LL TAKE HIM ALONG...



...SO THERE I WAS, TRUCKING THROUGH THE COSMOS IN MY TRUSTY VOID-GLIDER WHEN THIS TOO-UGLY-TO-LIVE **SNAKE** SLIDES OUT OF **NOWHERE** AND DECIDES TO **SWALLOW** ME...

I'VE BEEN HERE A COUPLE OF MONTHS, I GUESS. HARD TO JUDGE WITH NO SKYLINE.

MUCHO WILDLIFE PRESENT, AND THEY'VE ALL TRIED TO CONVERT ME INTO LITTLE FISH-STICKS... YOU'RE THE ONLY OTHER SPACE-TRAVELLERS I'VE FOUND.

HOW HAVE YOU MANAGED TO **SURVIVE** HERE?

CHALK IT UP TO NATURAL **CUNNING**, BREATHTAKING **ATHLETIC PROWESS** AND INCOMPARABLE **FASHION SENSE**, SWEETIE...

PLUS A LITTLE **DISCOVERY** I MADE...

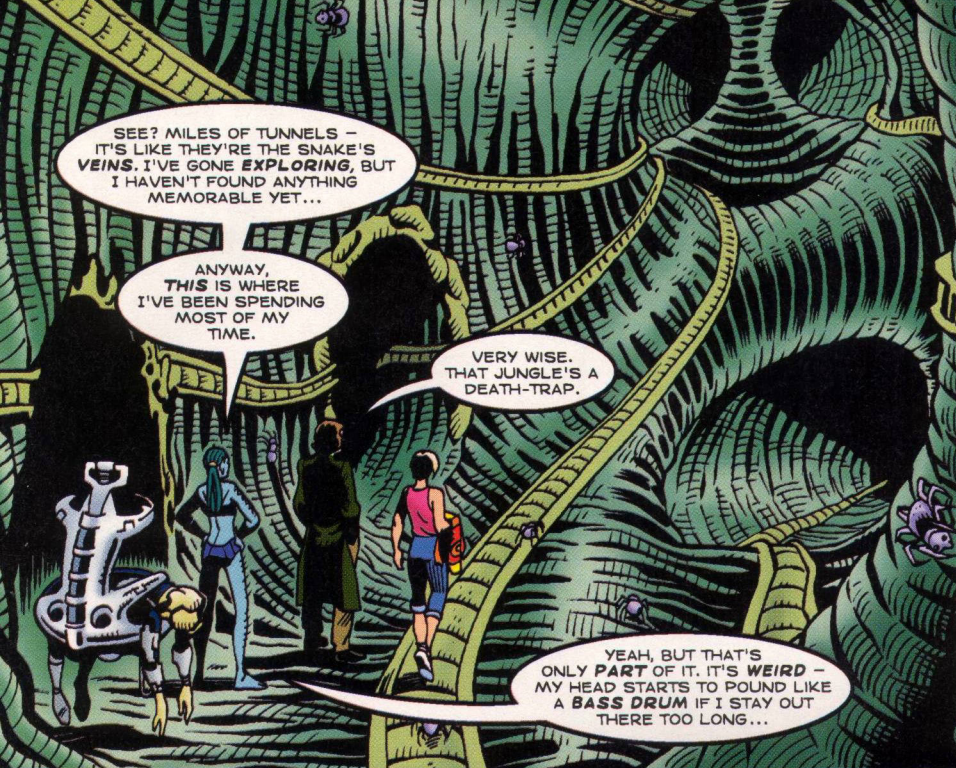


I TOOK COVER IN **HERE** ON THE DAY I ARRIVED - **SERIOUSLY LUCKY** MOVE...



Y'SEE, MR **SNAKE** ISN'T QUITE WHAT HE **SEEMS**. THE **JUNGLE** IN HIS TUMMY LOOKS AU **NATURELLE**, BUT THERE'S A **HOLE** IN THE **FACADE** RIGHT **HERE**...

G'WAN, STEP IN...



SEE? MILES OF TUNNELS - IT'S LIKE THEY'RE THE SNAKE'S VEINS. I'VE GONE **EXPLORING**, BUT I HAVEN'T FOUND ANYTHING MEMORABLE YET...

ANYWAY, **THIS** IS WHERE I'VE BEEN SPENDING MOST OF MY TIME.

VERY WISE. THAT JUNGLE'S A DEATH-TRAP.

YEAH, BUT THAT'S ONLY PART OF IT. IT'S **WEIRD** - MY HEAD STARTS TO POUND LIKE A **BASS DRUM** IF I STAY OUT THERE TOO LONG...



UUGH! WHAT ARE THOSE?

SERVICER DRONES, PROGRAMMED TO REPAIR DAMAGE... LIKE THE SERPENT, THEY'RE **BIO-MECHANICAL** IN STRUCTURE - HALF-BUILT, HALF-GROWN.

BUT THESE ONES MUST BE **MALFUNCTIONING** IF THEY HAVEN'T FIXED THAT RIFT IN THE WALL...



AH, HOVEL, SWEET HOVEL!

I'VE BEEN SNOOZING HERE - I SALVAGED SOME STUFF FROM MY GLIDER BEFORE THOSE **ROCK-CRITTERS** ZAPPED IT INTO **DUST**, BUT NOTHING **TECHNOLOGICAL** WORKED ANYMORE...

WE HAD MUCH THE SAME PROBLEM...

FIND SOMETHING TO RESTRAIN OUR GUEST WITH, **IZZY**. I WANT TO TRY OUT HIS **CHAIR**...



WELL, THE CONTROLS SEEM SIMPLE ENOUGH...

ALRIGHT, I'M GOING OUTSIDE FOR A QUICK **TEST-FLIGHT**. BOTH OF YOU SIT TIGHT UNTIL I GET BACK. THAT MEANS **YOU**, **IZZY**...

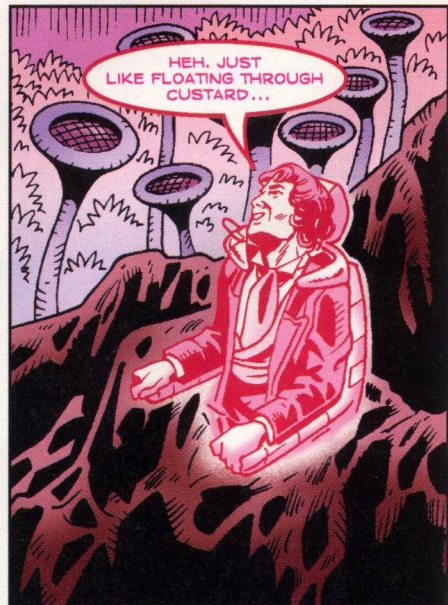
NOW YOU SEE ME...



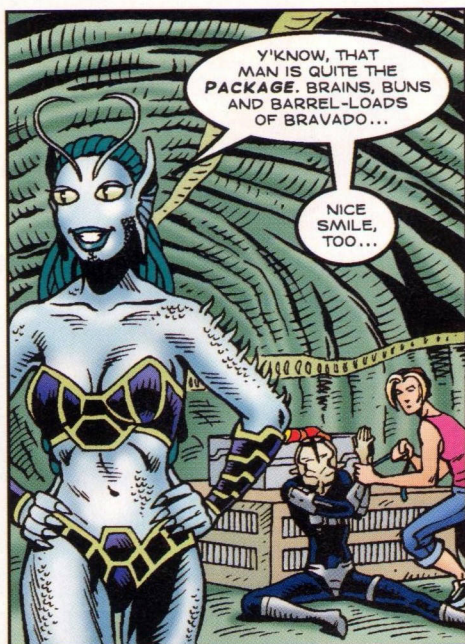
...NOW YOU DON'T!

WHAT...?

HUH?!

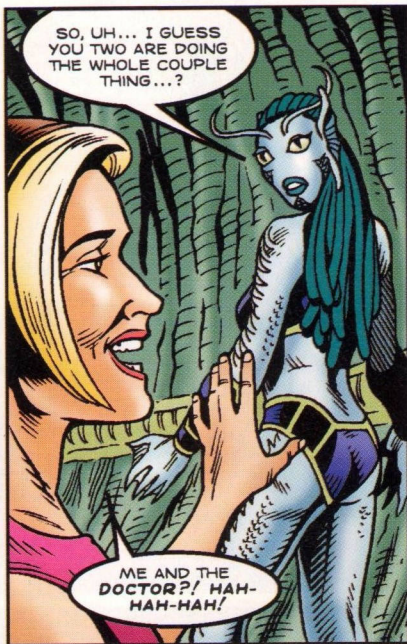


HEH. JUST LIKE FLOATING THROUGH CUSTARD...



Y'KNOW, THAT MAN IS QUITE THE PACKAGE. BRAINS, BUNS AND BARREL-LOADS OF BRAVADO...

NICE SMILE, TOO...



SO, UH... I GUESS YOU TWO ARE DOING THE WHOLE COUPLE THING...?

ME AND THE DOCTOR?! HAH-HAH!

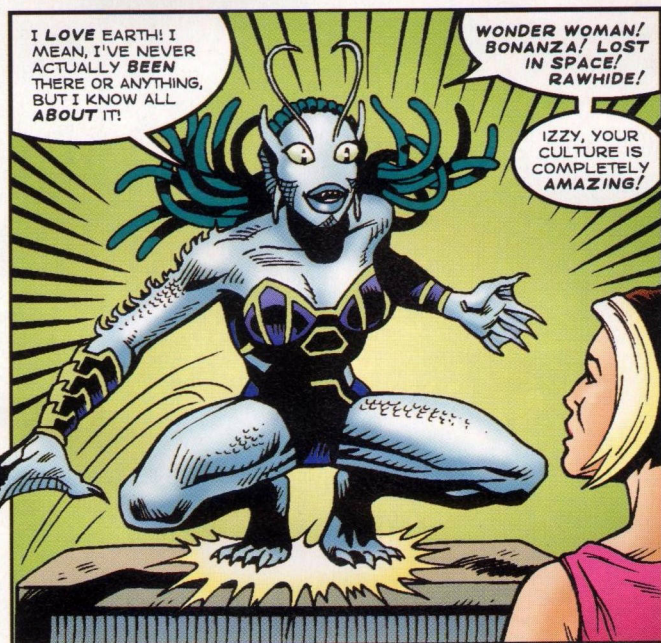


UM, SORRY, DESTRII...

NO, WE'RE JUST FRIENDS. THE DOCTOR HAS GIRLFRIEND BACK ON EARTH.

YEAH, THE GOOD ONES ARE ALWAYS TAKEN. BUT --

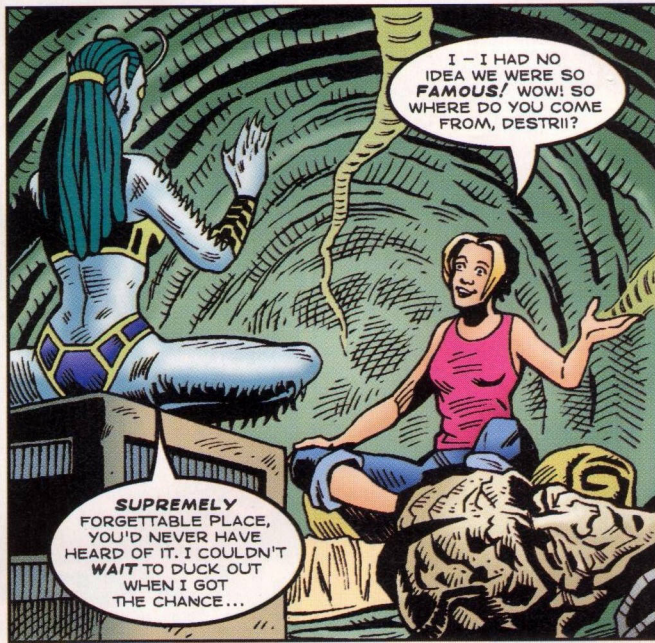
WHOA, REWIND! DID YOU SAY EARTH?!!



I LOVE EARTH! I MEAN, I'VE NEVER ACTUALLY BEEN THERE OR ANYTHING, BUT I KNOW ALL ABOUT IT!

WONDER WOMAN! BONANZA! LOST IN SPACE! RAWHIDE!

IZZY, YOUR CULTURE IS COMPLETELY AMAZING!



I - I HAD NO IDEA WE WERE SO FAMOUS! WOW! SO WHERE DO YOU COME FROM, DESTRII?

SUPREMELY FORGETTABLE PLACE, YOU'D NEVER HAVE HEARD OF IT. I COULDN'T WAIT TO DUCK OUT WHEN I GOT THE CHANCE...

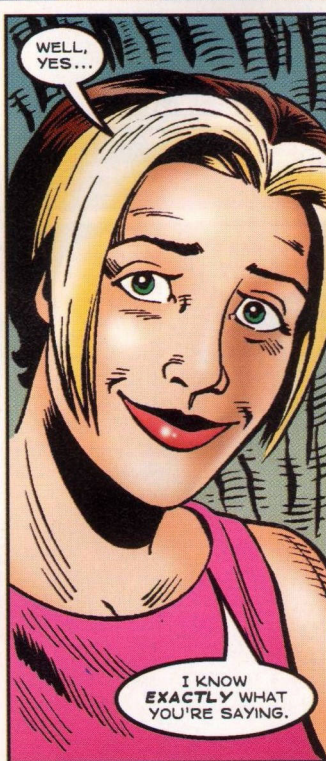


SEE, I DIDN'T GET A LOT OF PLAYTIME AS A KID - LIFE WAS MORE ALCATRAZ THAN ACAPULCO. Y'KNOW? SINCERELY FUNLESS. EARTH STORIES WERE MY MENTAL TICKET OUT OF THAT DUMP...

I JUST KEPT THINKING, "SOMEDAY I'LL ESCAPE. SOMEDAY I'LL GET TO TAKE THAT FIVE-YEAR MISSION..."

AND NOW IT'S FINALLY HAPPENED! ALL MY DREAMS ARE WITHIN GRABBING DISTANCE...

I JUST WANT TO SEE IF THE FINAL FRONTIER LIVES UP TO ITS REP, Y'KNOW WHAT I'M SAYING?



WELL, YES...

I KNOW EXACTLY WHAT YOU'RE SAYING.

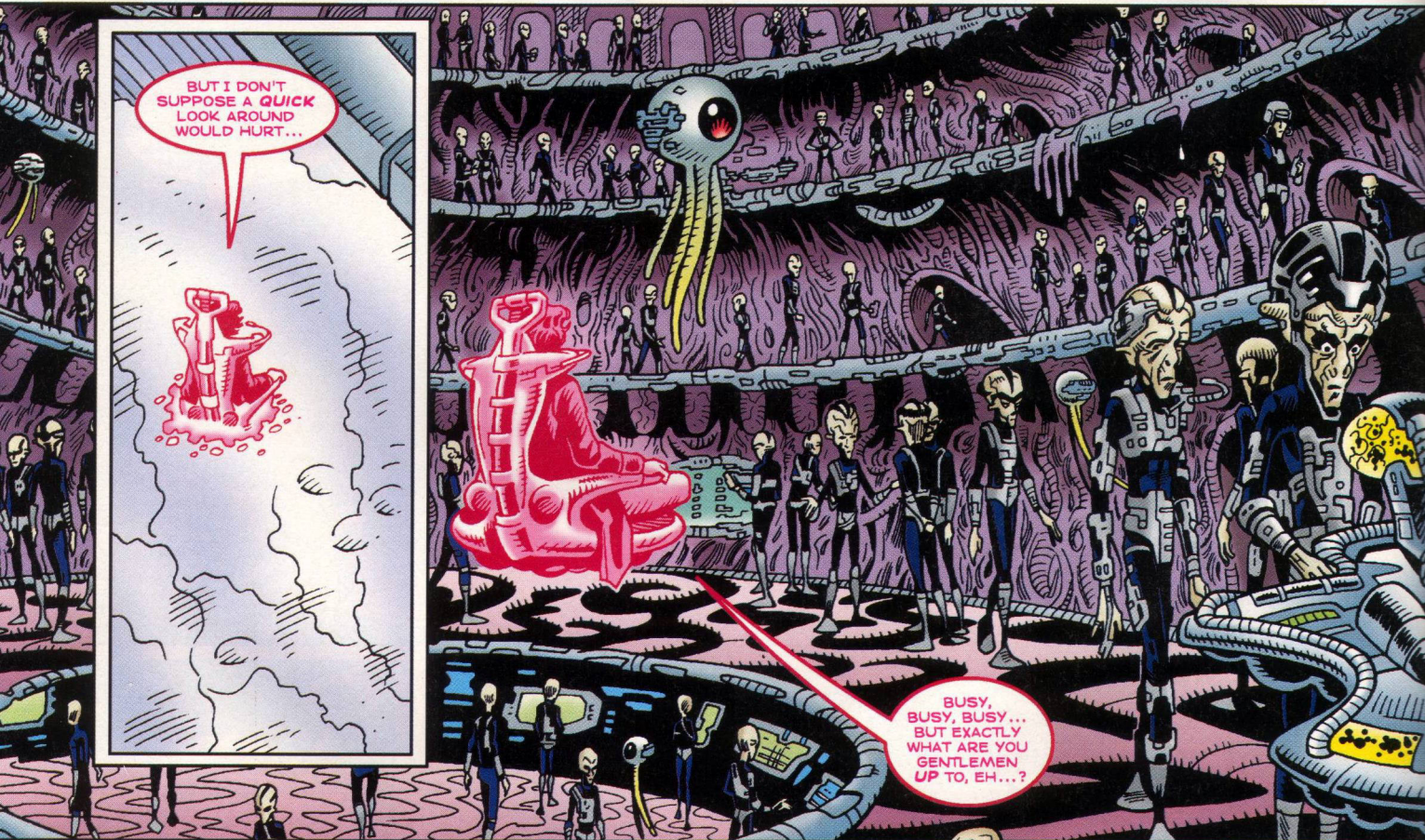


DESTRII WASN'T EXAGGERATING - I'VE COUNTED OVER A DOZEN DISTINCT ANIMAL SPECIES ALREADY...

SOMEONE'S GONE TO A LOT OF TROUBLE TO CONSTRUCT AN ARTIFICIAL ECO-SYSTEM INSIDE THIS SERPENT-CRAFT - BUT WHY?

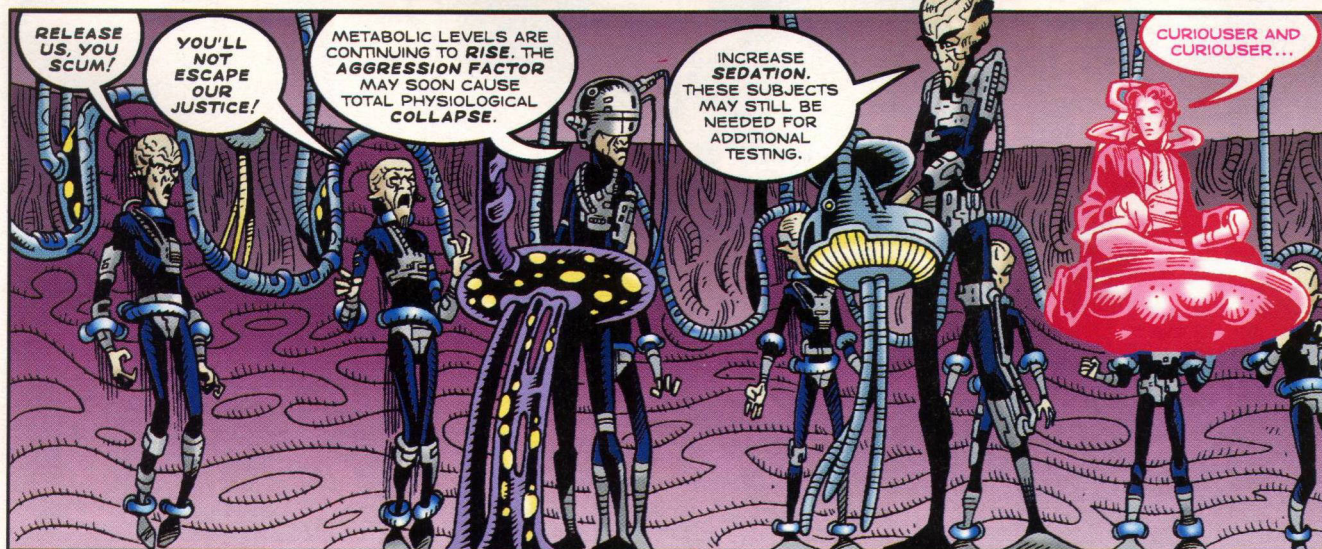
THE ANSWER'S GOING TO BE FOUND INSIDE THIS **SPHERE**, I'M CERTAIN OF IT.

NOW, THE **SENSIBLE** APPROACH WOULD BE TO WAIT UNTIL OUR CAPTIVE REVIVES AND INTERROGATE HIM **FIRST**...



BUT I DON'T SUPPOSE A **QUICK** LOOK AROUND WOULD HURT...

BUSY, BUSY... BUT EXACTLY WHAT ARE YOU GENTLEMEN UP TO, EH...?



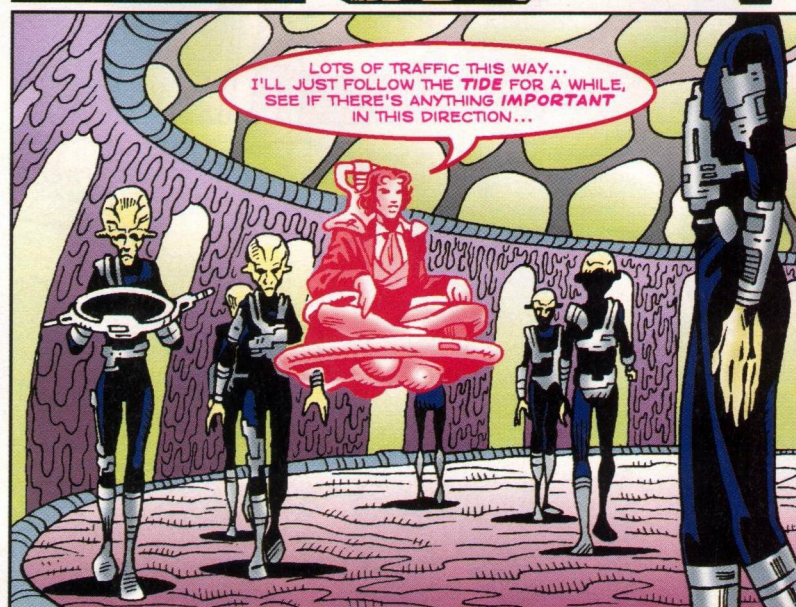
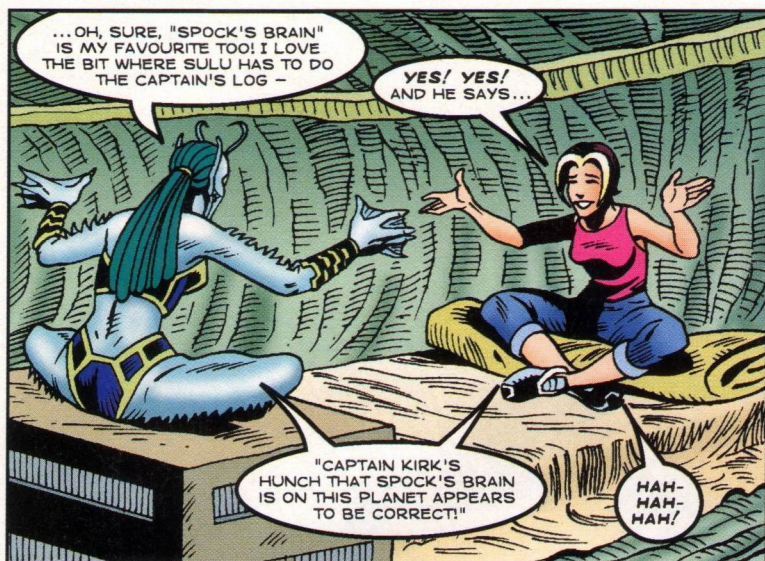
RELEASE US, YOU SCUM!

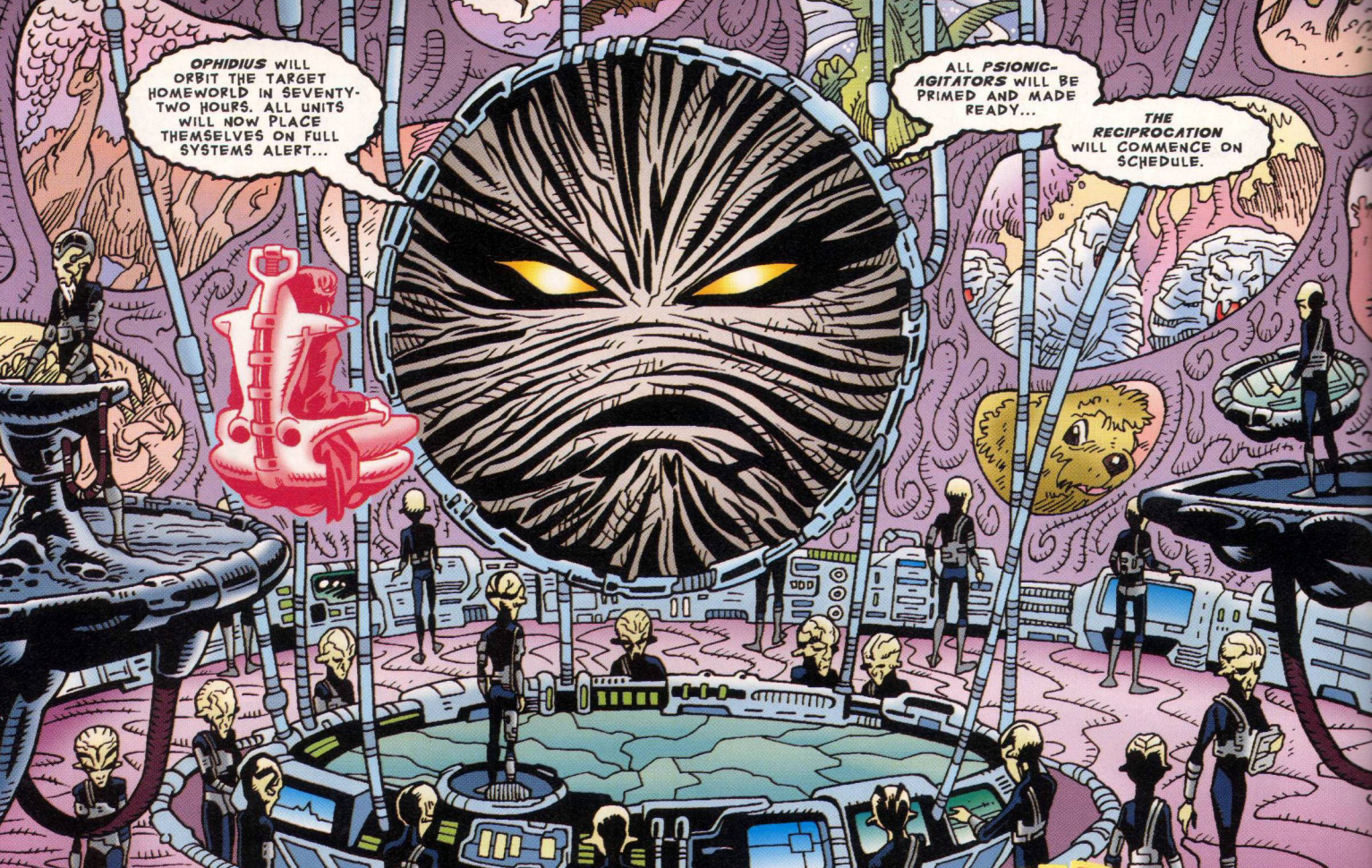
YOU'LL NOT ESCAPE OUR JUSTICE!

METABOLIC LEVELS ARE CONTINUING TO RISE. THE AGGRESSION FACTOR MAY SOON CAUSE TOTAL PHYSIOLOGICAL COLLAPSE.

INCREASE SEDATION. THESE SUBJECTS MAY STILL BE NEEDED FOR ADDITIONAL TESTING.

CURIOSER AND CURIOSER...





OPHIUS WILL ORBIT THE TARGET HOMEWORLD IN SEVENTY-TWO HOURS. ALL UNITS WILL NOW PLACE THEMSELVES ON FULL SYSTEMS ALERT...

ALL PSIONIC-AGITATORS WILL BE PRIMED AND MADE READY...

THE RECIPROICATION WILL COMMENCE ON SCHEDULE.

HONOURED GOROLITH, ONE OF THE BEHOLDER UNITS - PANOQUAI - HAS FAILED TO MAKE HIS NARRATIVE REPORT FOR THE SECOND QUARTER. HE IS NOT RESPONDING TO MY SIGNALS.

I DISPATCHED PANOQUAI TO DELETE THREE NEWCOMERS...

TRACE HIS LOCATION VIA HIS MONITOR CHAIR.

UH-OH...

MONITOR CHAIR LOCATED...

HERE?!

AH... GOOD MORNING! CAN I INTEREST ANYONE IN A SET OF ENCYCLOPEDIAS?

ZSHWIP!

INTRUDER ALERT!



UUNGH!



W-WELL, HOW ABOUT SOME DOUBLE GLAZING, THEN...?

YOUR INSTRUCTIONS, HONOURED GOROLITH?

NO INTERFERENCE WILL BE TOLERATED...

DESTROY HIM!

TO BE CONTINUED...

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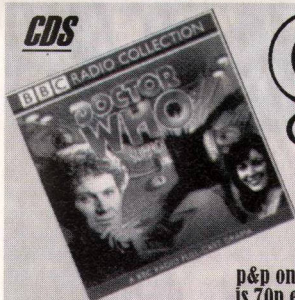
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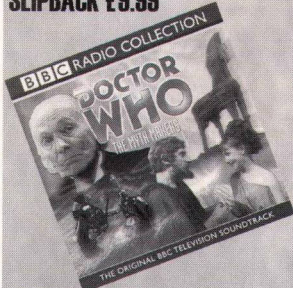
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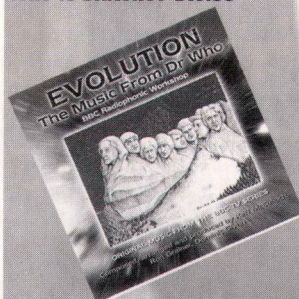
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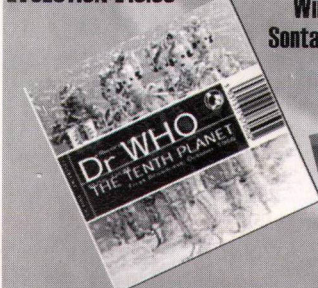
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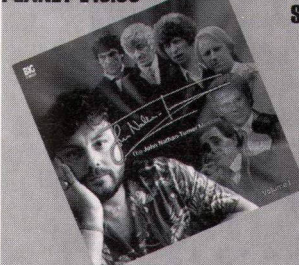
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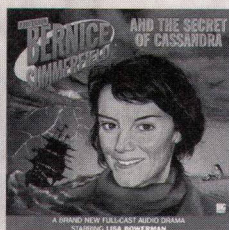


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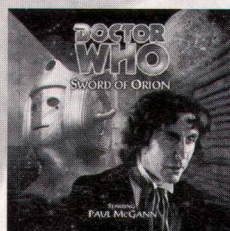
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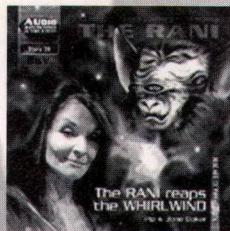
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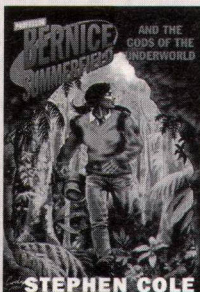
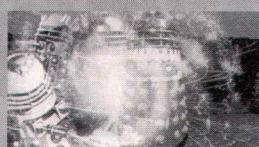


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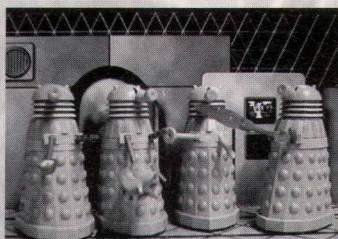


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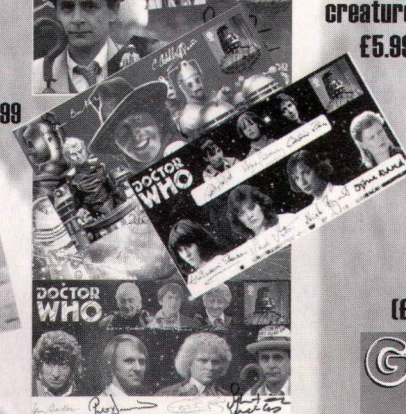


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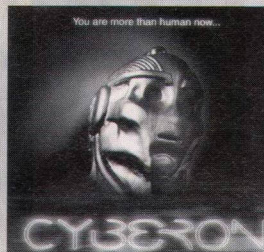


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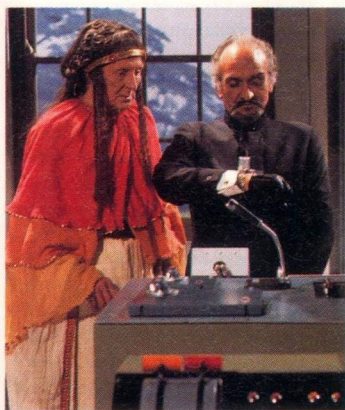
Gallifrey Guardian

BEARDED BADDIE BOXED AT CHRISTMAS • INTERFERENCE AUTHOR RETURNS TO BBC BOOKS

Re-Mastered!

November 2001, *Doctor Who*'s 38th anniversary, looks set to be a bumper month for merchandise, with the announcement of two special celebratory releases from BBC Worldwide.

Following the amazing successes of the Dalek and Cybermen tins which filled fan stockings over the last two Christmases – both of which became instant collector's items – BBC Worldwide has announced another



The Time Monster – tinned?

special video collection for the end of 2001, this time featuring the Doctor's arch-nemesis the Master. The package will contain the two stories yet to be released featuring the wicked Time Lord – Season Eight's *Colony in Space*, plus *The Time Monster* from Season Nine – both starring the original Master, as played by Roger Delgado, battling Jon Pertwee's Doctor.

Both serials, which exist only as 525-line American colour conversions, would benefit hugely from the type of restoration work which helped improve the picture quality of the Pertwee episodes shown as part of 1999's abortive repeat season on BBC2. More news as we get it.

• Fifty Miles!

2001 will also see the 50th BBC Eighth Doctor novel – and, to mark this event, controversial *Alien Bodies/Interference* author Lawrence Miles returns from his self-imposed exile to pen the celebratory tome, a story set in an alternative London of the 18th Century with the tentative working title of *The Napoleon of Beasts*. Filling the remaining gap in the 2001 EDA schedule, October's novel

will be *Grimm Reality* by Simon Bucher-Jones and Kelly Hale, a book which mixes horror, fantasy and fairy tales on a distant planet, even offering the Doctor a chance to play Cinderella!

The long-delayed Season 12 script book also looks to be back on track, and is currently slated for an Autumn 2001 release.

• Egyptian escapades!

On the audio side, Big Finish has announced that September 2001's *Doctor Who* release will reunite Peter Davison and Nicola Bryant as the Fifth Doctor and Peri in *The Eye of the Scorpion*, a four-part pseudo-historical romp through ancient Egypt written by newcomer Iain McLaughlin.

McLaughlin, a comics author who has worked extensively for DC Thomson on such legendary titles as *The Beano*, *The Beezer* and *The Dandy*, as well as on scripts for Hensons and Amblin, is the first Big Finish author to be commissioned through an unsolicited script – though not, claims co-producer and *Eye of the Scorpion* director, Gary Russell, the last ...

Bean – and gone!

On 4 January, following on from December's *Daleks Conquer Hollywood* report in the *Sunday Times* newspaper [see *DWM* 300], *The Mirror* ran a story claiming that Sharpe star and one-time Bond villain Sean Bean [pictured] had been cast as the Ninth Doctor alongside actress Tara Fitzgerald as his assistant in a new £250 million *Doctor Who* movie apparently to begin shooting at England's Pinewood Studios in the Spring.



An official representative of BBC Films, however, was keen to clarify to *Doctor Who Magazine* that the report was “unsubstantiated” in every detail. In fact, the “£250 million” budget invoked – significantly more than *Titanic*, the most expensive movie ever! – appears to derive from the total sum that BBC Films hopes to invest in feature production over several years. The position remains unchanged: BBC Films is actively developing a *Doctor Who* movie for future production, but with no script, director or cast members currently in place, it's all a very long way off happening ...

Baker sells out!

Home shopping channel QVC will be hosting a *Doctor Who* hour on Thursday 15 February between 11.00pm and 12.00 midnight. Fourth Doctor Tom Baker will be on hand throughout; the ten sale items will include covers from the Stamp Centre and new mobile phone casings. If the hour is successful, it's hoped that more will follow, possibly with QVC-only items. QVC is available via the major satellite and digital packages, including Sky (channel 642), On Digital and NTL.

Forthcoming events

Anorax Anonymous have arranged ‘Two Thousand and Tom: An Isle of Man Odyssey’ for 3 March 2001, an intimate and informal chance to meet the man himself, Tom Baker, at the Empress Hotel, Isle of Man. Details with an SAE to: Steve Hall, 19 Queen's Pier Road, Ramsey, Isle of Man IM8 2HS.

On 28 April, Strangers in Time presents ‘A Day with the Sixties Who Girls’ at the Forest Hills Hotel. In attendance will be Anneke Wills, Deborah Watling and Caroline John, all discussing their time on *Doctor Who*. Details with SAE from Strangers in Time, 11 Morfa View, Bodelwyddan LL18 5TT (e-mail: strangers.intime@talk21.com).

Renaissance 2001 takes place on 20 May at the Crescent Theatre, Birmingham, with special guests including Sylvester McCoy, Sophie Aldred, Nicola Bryant, Terry Molloy and Tomek Bork. All proceeds from the event will be going to the Birmingham Children's Hospital. For more information, send an SAE to: Renaissance, Dove Dale, 9 Narrow Lane, Halesowen, West Midlands, B62 9ND.

Win a Rangerscope!

Doctor Who's very first exciting adventure with the Daleks has been digitally spruced-up and is making its way to a video shop near you on 26 February. Thrill! – to that inflatable pizza in the Lake of Mutations! Cheer! – as Ian turns a whole race away from pacifism for his own selfish ends! Cower! – from that Dalek with a blow-torch glued onto its front! For a chance win one of ten copies, courtesy of BBC Worldwide, simply answer the following brain-taxing question:

What sort of drugs do the Thals leave outside the TARDIS?

[a] antacid; [b] anti-histamine; or [c] anti-radiation?

Answers on a postcard or stuck-down envelope marked I HATE IT AS MUCH AS YOU ... BUT WHAT CAN WE DO? to the editorial address by 7 March.

Win Shoreditch!

Ker-pow! Blam! Boooooom! Oh, hang on – that last one was *Battlefield*, wasn't it? Anyway, there's an explosive addition to the BBC's range of *Doctor Who* DVDs this month as fan favourite *Remembrance of the Daleks* makes it to shiny disc, with a fantastic selection of extras to boot. So if you want to see a Dalek finally conquer the stairs in stunning digital clarity, why not answer the poser below and be in with a chance of winning one of the five copies we have to give away ...

Which star of BBC sitcom Don't Wait Up appears in Remembrance?

Is it: [a] Nigel Havers; [b] Tony Britten; or [c] Simon Williams?

Send your answers on a postcard or stuck-down envelope marked P'FESSR ... WE DID GOOD, DIN' WE? to the editorial address by 7 March.

Outside the Spaceship

compiled by Dominic May

Television Peter Davison is to star in ITV pilot *Dangerous Davies: The Last Detective*, which will be filmed in May and June; if successful, adaptations of Leslie Thomas' two other *Dangerous Davies* books will be commissioned. *Travelwise*, a four-part soap-style educational drama has been produced by MJTV Productions for Essex County Council; it features Colin Baker as Jonathan Pike, Nicholas Courtney as Alistair Singleton, Nicola Bryant as Laura and Peter Miles as Mr Reise. Sylvester McCoy has been making regular appearances in observational game show *See it Saw it*, which returned to BBC1 in January. This month, Peter Purves, having been reunited with Blue Peter playmates Valerie Singleton and John Noakes to present *I Love a 70s Christmas* on Christmas Eve, will present BBC1 with a proposal for the three to front a Blue Peter-style show for the over-35s. Mark Strickson [pictured] continues to be busy as a wildlife producer for Partridge Films, with forthcoming produc-

tions for ITV including *Deadly Croc Rescue*, *Deadly River of Africa* and *Deadly Spitting Cobra*. TV Movie overlord Philip Segal has been appointed Senior Vice-President of Scripted Programming and Development at the Tribune Entertainment Company, where he now oversees *Andromeda*, *Earth: Final Conflict*, *Beastmaster* and the forthcoming *Mutant X*.

Film Paul McGann has been in Melbourne, Australia playing 74-year-old paranormal studies group leader David Talbot in Anne Rice's *The Queen of the Damned*, due for release towards the end of the year. Kevin Clarke is scripting period drama *Mallory*, based on the real-life story of Everest climbers George Mallory and Sandy Irvine. James Acheson is the costume designer on the forthcoming *Spider-Man* picture.



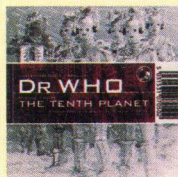
Miscellaneous In association with three friends, Louise Jameson has opened a South London jazz bar called Mellow. Bonnie Langford has named her daughter Biana Jay.

The DWM Review

WARNING! Spoilers ahead

It's now *Doctor Who Magazine's* policy to review new Doctor Who adventures as fully as possible, from beginning to end – so if you've not yet read or listened to the books and audios under discussion in this issue, and you don't want their plots to be given away, stop reading now!

**Also
released**
BY VANESSA BISHOP



DR WHO: MUSIC FROM THE TENTH PLANET

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Most of the 11 tracks featured on *Doctor Who: Music from The Tenth Planet* previously appeared on 1998's *Space Adventures* CD. If you missed out on a copy then, Ochre Records present another chance to explore the full *avant garde* oddness of the Cyber March without interruptions from Messrs Hartnell and Troughton. Stock music is the unsung hero of early *Doctor Who* and it's sometimes hard separating the somewhat abstract textures from the images they accompanied so brilliantly. The first three tracks all sound appropriately icy, despite having decidedly warm titles such as *Blast Off!* and *Power Drill*.

Despite a brief running time of just 19 minutes, the disc still contains some padding, in the form of the previously unreleased *DrumDramatics*, a variety of stings and crashes that serve as musical exclamations – most, like the majorette beats, and a racket of tubular bells sounding very like the theme from *Bless This House*, having never heard in *The Tenth Planet*.

Definitive

WHO'S THE DADDY NOW: TO THE DOCTOR A DAUGHTER

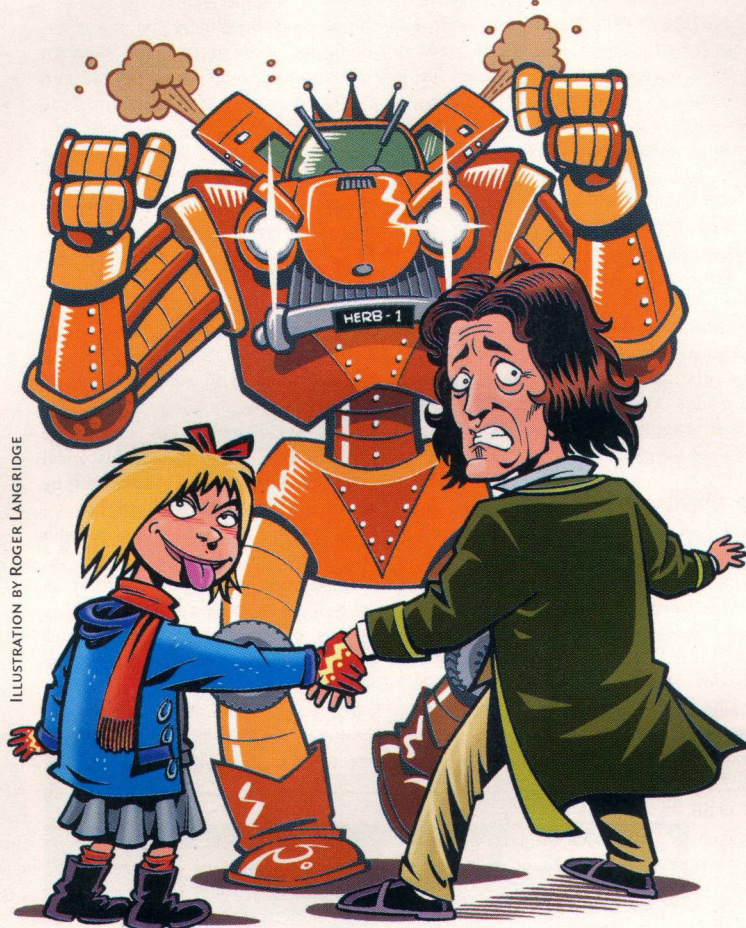


ILLUSTRATION BY ROGER LANGRIDGE

DOCTOR WHO: FATHER TIME

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Most single parents have enough to worry about with teenage pregnancy and acne, let alone trying to prevent their daughter being stabbed to death by psychotic, time-travelling space aliens, all while holding down a job as a successful management consultant. No, not the plot of the latest 'heartwarming' Julia Roberts film, but author Lance Parkin's long-awaited comeback novel.

things have changed since Virgin's swansong novel, and this Eighth Doctor is unsure of his place in the universe and uncertain as to the extent of his powers. For the last century he's been wandering without direction – but here, at last, he seems to regain some sense of purpose, thanks largely to his relationship with his daughter.

'Daughter?!?' I hear Outraged of Tunbridge Wells splutter. In fact, Miranda is not the Doctor's natural daughter; rather, she's adopted. Gallifreyan she may be (although even that is uncertain), but the fruit of the Doctor's loins she is not. It seems that even Parkin isn't ready for a universe in which the Doctor indulges in marital frightfulness.

Nevertheless, it is the Doctor's relationship with Miranda that forms the core of the novel, which unfolds as a conflict between nature and nurture.

against Miranda and her race, even if it results in their own destruction. The Doctor, who has no family history as far as he knows, tries to instil his own values in his daughter. Ultimately, Miranda chooses her own path, accepting her people's past, but balancing it with the Doctor's lessons of decency and humanity.

Father Time is set on 1980s Earth, and Parkin sets out to paint as depressingly accurate a picture of Thatcher's Britain as he can. It's a cold, grey place where childhood dreams are forgotten, and society is in a state of decay (with Thatcher, Tebbit and Lawson as the Three Who Rule, perhaps?). The contrast between the near-magical capabilities of the aliens who enter this drab world and the mundane realities of daily life recalls the Harry Potter books, with Ferran's desperate attempts to kill Miranda being reminiscent of Voldemort's feud with Harry.

Parkin obviously loves 1980s popular culture, name-checking cartoons in chapter headings, referencing *Blackadder* and *You and Me* – and, in Mr Gibson, a robot disguised as a Volkswagen Beetle, giving us a bona fide Transformer. However, there is also disgust for the politics of the affluent and all the resulting social problems of the decade. Ferran, a loyal Thatcherite, restates many of the Iron Lady's catchphrases. When he declares that there is "no such thing as civilisation" we hear Thatcher's infamous cry of "there is no such thing as society". Fittingly, Ferran is brought down when his own people turn against him – although even he, power-mad space emperor that he is, doesn't dream up anything as heinous as the poll tax.

Because Parkin concentrates on producing such a vivid picture of Britain in the 1980s, it comes as something of a culture shock when the last third of the novel turns into a James Bond movie, shifting location to Germany, India, America and, finally, outer space. The climactic confrontation in a starship's time engines might provide a nice counterpoint to a scene in *The Infinity Doctors*, but it doesn't quite gel with the overall feel of the book, which until then has taken pains to ground the adventure in 1980s reality. Ironically, the novel takes flight in the down-to-earth middle section, in which the Doctor and Miranda have to deal with alien teenage angst and her first boyfriend. However, having Miranda turn into a female Blake, leading her motley crew against the might of an evil Empire, ends the book on the right note of optimism (and provides Miss Who with a suitably sequel-hunting

Even Lance Parkin isn't ready for a universe in which the Doctor indulges in marital frightfulness

For many Eighth Doctor fans, Parkin's *The Dying Days* remains the definitive take on the latest incarnation. He nails the character again in *Father Time* – but

The evil alien Zevron and his son Ferran are unable to escape the imperatives of their genetic heritage and family history – sworn to carry out their blood oath

exit). And so, reaching 19, Miranda flies the nest – leaving her father to wait 11 years (and us a month) to find out what has happened to Fitz ... MATT MICHAEL



DOCTOR WHO: THE QUANTUM ARCHANGEL

NOVEL BBC BOOKS
AUTHOR CRAIG HINTON
RRP £5.99 ISBN 0563 53824 4



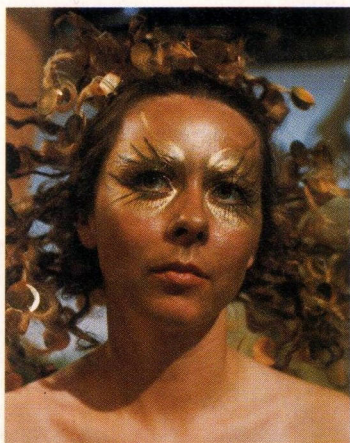
Why write a sequel to *The Time Monster*? Why drag that Pertwee six-parter up when it would be more humane to put it down? Why pretend it was anything other than 150 minutes of shoddy fun to be

enjoyed when the pubs are closed?

Craig Hinton's *The Quantum Archangel* begs such questions. It still begs them on reaching the book's final acknowledgements. What was the point of it all? Simply liking a *Doctor Who* story isn't reason enough for wanting to revisit it. To dodge looking like a retread, a follow-up has to find some area of missed potential. Hinton's novel rakes up the themes of *The Time Monster*, and settles to play it again. From the start, *The Quantum Archangel* feels like a school reunion. Thirty years on, characters are forced awkwardly back together and made to dwell on the successes and failures of their past. The TARDIS team has changed, to the Sixth Doctor and Mel, but that's it. Redevelop TOMTIT as the TITAN Array, return the Master, Stuart Hyde, Ruth Ingram (albeit briefly) and the Chronovores, foul up a Time experiment, throw in the wrath of the Gods and it's business as usual.

In *The Quantum Archangel*, Hinton also revisits favourite themes from his other books: time experiments recall *The Crystal Bucephalus*; altering history, *Godengine*; and *Millennial Rites*, likewise,

involves both human possession and the idea of a Doctor plagued by his darker nature, a battle paralleled by the forces of good and evil released in the story. Principally, *The Quantum Archangel* is wrapped around two notions: firstly, Hinton's view that we want more of *The Time Monster*; and secondly, the idea of parallel universes. While one's woven into the other, the book's unsuccessful in its attempts to accommodate both. The latter, treading *Inferno*'s patch, makes for the more relaxed, readable part. The alternative lifestyles we peep at, however, are too extreme to be plausible – Mel becoming Prime Minister is



What's the Face of Kronos look like now?

seriously over-egging things – and their inclusion comes far too late in the story to make any real impact.

The Quantum Archangel is a fruitless affair, *The Time Monster* dominating its structure and sapping the reader's enthusiasm; it's not so much a sequel as a straight-faced rewrite, chalk to the original's cheese. Despite the author's insistence that it's a "fun romp ... drip-

ping with camp menace", those qualities don't quite make it onto the page. Despite a promising start, the story quickly sinks in cloying prose, choking on terminology and technobabble. Too hung-up on hard science to be either fun or frightening, it leaves potentially dramatic situations dull where they should be explosive, the tension diluted amid dome-head talk.

What's obvious is that, unlike the rest of us, the author himself is having a ball. Joyfully wrestling with science-fact and temporal theory, Hinton has actually succeeded in making *The Time Monster* seem less silly. Less silly, but no better. Left feeling like a slow student at a university seminar on quantum mechanics, the reader is destined to part company with the author before very long.

Many of *The Quantum Archangel*'s problems are born of over-ambition. Hinton's past novels see him crafting *Doctor Who* from science theory – and though the series isn't a complete stranger to such a concept, *Doctor Who* from that mould will always be, for me, the least entertaining. *The Quantum Archangel* is conceived, and solved, through hard science. It thinks big, plans grand schemes, devises complex solutions – and strives, by the end, to have achieved something. In fact, the book feels out of control and messy; making the Doctor an all-powerful god smacks of a plot which has dug itself into a hole.

It gives me no pleasure to say this, particularly since Craig once presided over *DWM*'s review column (in which he was kinder towards a short story of mine than he needed to be) – but this difficult novel is hard to like. The plot is dense, interminable, continuity-laden and Mogadon-slow, containing few shocks or surprises for the reader (revealing Paul Kairos to be Kronos doesn't count – his alias being so obvious). I can understand *The Quantum Archangel*'s intentions, but it all backfires badly.

Come back, *The Time Monster* – all is forgiven. VANESSA BISHOP

PROFESSOR BERNICE SUMMERFIELD: DRAGON'S WRATH

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With 007 composer David Arnold's treatment of the *Doctor Who* theme serving the Paul McGann audios, Benny also receives something of the James Bond treatment.

Repackaged for a new run of adventures, the Professor with a licence to banter has acquired a signature tune – *Adventure is My Game* – written and sung to be indistinguishable from the title tracks of the more recent Bond films.

Dragon's Wrath proves an appropriate choice for the shift in presentation. Less po-faced than the majority of its predecessors (and therefore more suited to Benny's persona), cranked-up situations and OTT twists contrive around a plot involving three bejewelled dragon statuettes, only one of which is the true, priceless artefact.

Richard Franklin takes the villain's chair – eccentric casting after Captain Yates, one of *Doctor Who*'s lamest character sketches – but Franklin's megalomaniac goes supernova with the best of them.

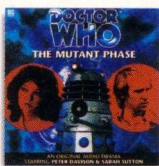
Keeping track of which dragon is which makes the story's audio incarnation a little tricky to follow, and the mayhem at its conclusion is also a little too visual. But it's fun, angst-free stuff – and Franklin's a revelation.

Archetypal

THE WASP FACTOR: A DALEK EPIC WITH A STING IN THE TALE

DOCTOR WHO: THE MUTANT PHASE

AUDIO DRAMA BIG FINISH
PRODUCTIONS
AUTHOR NICHOLAS BRIGGS
RRP £13.99 ISBN 1 903654 21 1



The Mutant Phase is the latest project which leads one to picture Big Finish writer, director and composer Nick Briggs as the

Alastair McGowan of *Doctor Who*, containing many more examples of Briggs' mimicry of the famous sons of Skaro and Gallifrey. The third of last year's *Dalek Empire* releases (linked so tenuously as

to appear quite independent of one another), *The Mutant Phase* raises their collective standard by being, like *The Genocide Machine*, and unlike *The Apocalypse Element*, an archetypal Dalek story – and not an agitated herd of disparate sacred cows.

Shortly after Christopher Blake's Thal, Ptolem, delivers an opening voiceover reminiscent of Charlton Heston's in *Planet of the Apes*, listeners are delivered, appropriately enough, to a future planet Earth on which human civilisation has been wiped out. What appears at first to be merely another scene-setting vignette is the Doctor and Nyssa's subsequently pivotal encounter with a slack-jawed redneck Roboman and his master in a wasp-infested Kansas wasteland of 2158 AD. An entirely gratifying attention to detail is

that the Dalek we meet has a vocal timbre utterly consistent with its species' televised Earth invasion. This isn't cheap allusion for audience approval – the Daleks' invasion of Earth is used as a significant historical event, rather like World War II, and not just as Eight Doctors-style sightseeing through the series' past.

The Daleks retain the listener's interest throughout; rather than simply issuing threats and parroting the Dalek equivalents of 'doors to manual' and 'fasten seatbelts for landing', they are required to interact with their Thal collaborators verbally – and even justify their actions. They've been threatened by Human Factors, light sicknesses and Movellan viruses before – but the sound of a mutant Dalek shrieking, being shot at and finally blowing open, hissing like a punctured automobile radiator, makes this the most effective threat against them yet – allowing for a far more unexpected end to Part One than their usual 'surprise' appearance. The three cliffhangers compel the listener to

THE JOHN NATHAN-TURNER MEMOIRS

Volumes 1 & II

BIG FINISH PRODUCTIONS
£12.99 EACH



To the well-read fan or the keen convention-goer, the majority of the views and anecdotes which make up 1980s producer John Nathan-Turner's memoirs will be familiar. At a combined running time over four hours, the memoirs form a very long, but no less passionate, version of Frank Sinatra's *My Way*.

Regrets, John's had a few – but then again, too few to mention. He did what he had to do, and saw it through without exemption. He planned each fresh new season, each careful step along the byway – and more, much more than this, *Doctor Who* was made in his waaaaaay!

Ahem. John reads with enthusiasm, and even tries a few impressions – Janet Fielding, Anton Duffing, Sylvester McCoy among them – which keeps the project from sounding monotonous. Being well-versed in *Doctor Who* is essential here. Costumes and designs are mentioned with with no suggestion as to what they originally looked like for the benefit of newcomers – but criticism of the Myrka, or Mary Tamm's outfits, are meaningless unless they come with a description. Likewise, the only clue you receive that *City of Death* was filmed overseas is a rogue mention of the Louvre.

Despite his experience, JN-T still seems rather starstruck – or perhaps, more accurately, thinks that we are. The names dropped and the stories told are sometimes a little showbiz and fluffy. While the loss of Dolores Gray's jewels from the *Silver Nemesis* shoot might rock a convention audience ready for some backstage goofs, it seems inconsequential here. And many of the jokes are of the 'you had to be there' variety.

But I have a lot of time for JN-T, and he once put aside some for me. Some time ago, whilst attending a convention, I enquired if I could interview him for a fanzine. The organisers, wary not to tire their guest, organised a tiny, 20-minute slot. John waved that time by, stretching our chat to over two hours. Back then, some of that conversation was exclusive stuff, though it isn't as

continue in entirely different ways: the mutation; the Doctor's beautifully understated surrender to the Daleks; and Ganatus' voice modulating into that familiar grate (even if his bond with the Emperor is not explained until later, it's clear he's not the Thal we thought he was).

Human survivors Albert and Delores are an unprepossessing pair, but I suppose that in making such a significant proportion of the characters Dalek agents, Briggs had to provide a sufficient complement of initially sympathetic characters. Mark Gatiss' Eastern European-accented scientist Karl may be a generic stock-in-trade, but he's a very entertaining one. Indeed, even the Thals here are more interesting than the square-jawed Tarrants and beautiful Rebecs who they could have been (and, I pray, won't be in the forthcoming stand-alone *Dalek Empire* instalments).

Doctor Who often contains time travel, but is seldom about it, writers perhaps

realising that altering the past can pose more problems than provide opportunities. Ray Bradbury's *The Sound of Thunder* remains the definitive cautionary tale of chrononauts – but here, rather than stepping on a prehistoric butterfly and swinging an election, companion Nyssa (thankfully, more involved than usual) is the vector for interference in the past. Or something. To be honest, the parameters defined by the opening two instalments are far more memorable than the resolution played out in the remainder, revelling in paradox and causal loop alike. But it's all very exciting, nonetheless.

Among Briggs' contributions to *The Mutant Phase*, his score is the most perfect, assimilating completely Malcolm Clarke's doom-propheying television forebears. A soundtrack like this immediately evokes decaying brickwork, dark corners and the imminent materialisation of a lethal Dalek – or worse. This accompaniment, along with time corri-

dors, Dalek agents and genetic tampering, ensures that the TV Dalek story this most resembles is, fittingly, the Fifth Doctor's own *Resurrection of the Daleks* – but unlike that story, *The Mutant Phase* is coherent, well-told, and doesn't conceal its real plot beneath bluster, machismo and set-pieces. Its only real mistake is the confusing opening sequence where Ptolem and Ganatus encounter the mutant swarm and are forced towards Skaro – a scene which only becomes significant on subsequent listenings.

Delightful though it is to resample the terror in the 22nd century that was a key ingredient in my childhood love of *Doctor Who*, *The Mutant Phase* is canny enough to enrich the recipe with ingredients to please a more mature palate, too. So – not Alastair McGowan, then? No, perhaps Briggs is more Keith Floyd, distilling an entire subgenre on our behalf and finally serving up that glaring omission from *The Doctor Who Cookbook* – Dalek Supreme. DAVE OWEN

Unsettling

THE SECOND DOCTOR WHO STORY – BUT REALLY, THE FIRST

DOCTOR WHO: THE DALEKS

VIDEO BBC VIDEO

RRP £12.99

CAT NO BBCV 6960

AVAILABLE 26 FEBRUARY

The first Dalek serial is the seminal *Doctor Who* story – after which, to both the public and the media, the Doctor and the Daleks would become indivisible, spoken together in the same breath.

The story revolutionised the way *Doctor Who* saw itself and the way it was promoted. It realised people could be frightened into watching. From here on in, *Doctor Who* was a monster show (in all senses); whatever other intentions the series may have had, their days were already numbered. *Doctor Who* couldn't, and wouldn't, be allowed to go back. Any attempts to do so, despite the quality of what might be achieved, would face, at best, audience indifference. The show's new goal was to top the Daleks; to find another design as simultaneously attractive and inhuman. But it never did.

Compared with later Dalek stories, even those of William Hartnell's time, there's conspicuously little horror in *The Daleks*. Extermination is a bloodless death; the mutations which inhabit Skaro's wastes are largely implied (the few we do see are more odd than frightening); and the claw of the Dalek Mutant, flexing under a bundle of cloth, is disappointingly dry and rubbery. Yet *The Daleks* is chilling. Its reticence to show and linger on the terrors that, in a very short time, *Doctor Who* would go all-out to exploit, only makes it more effective. Compare the claw to the no-holds-

barred depiction of the Slyther, just one Dalek story later, as a measure of the adage 'less is more'. Deformity and ugliness loom large in the story's subtexts, but neither are so underlined to beat you around the head. *The Daleks* dares us to look, teasing us with horror rather than showing it.

More recent *Doctor Whos* have dated, but *The Daleks* seems to have lost none of its stark style. In its opening episodes alone, the silently-closing doors herding Barbara through the dead city, and the situation of our four, radiation-sick heroes imprisoned together, remain more sinister, real and unsettling than anything in the story's many sequels.

In subsequent adventures, the Daleks meant carnival time for *Doctor Who* – their appearance signalling that bangs would be bigger, scripts more elaborate

part of a larger series of their adventures, that the Daleks are merely the villains and not the stars. Their ordinary status is demonstrated most in their first full appearance, a few minutes into the second episode. Against later examples, their reveal – a static bunch of three or four crowding the Doctor and company – seems almost matter-of-fact. It's a moment around which there's a lot of unspoken disappointment. But then, we are intended to take the Daleks seriously, to see them as plot, not hype or sensationalism, not there to prove that they can swim or handle stairs, to bark "Exterminate!" or lift the ratings.

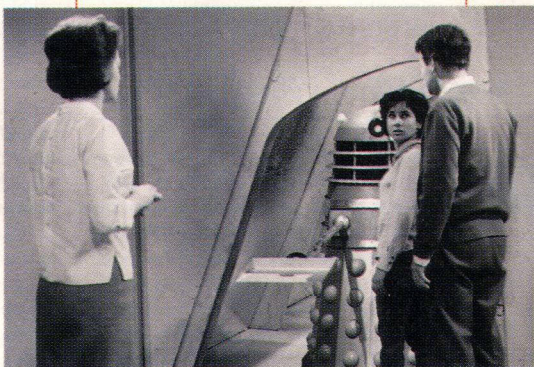
The Daleks is stark and gloomy, the creatures' most intimidating story. With *The Daleks*, Terry Nation hit upon themes of disease, sickness and survival which he would stay fascinated with through the rest of his career. This first shot, though, was his least contrived and least fantastical effort – a questionably anti-pacifist post-holocaust parable, B-movie-ish in some of its presentation (the women scream, and sappy, matinee-idol men fall in love a lot), but one that resonated with the fears of its Cold War audience, or certainly with their older siblings, and their parents.

As soon as the Daleks were earmarked as the series' returning bad guys, they lost some of their meaning. Turned into world invaders, their run-ins with the Doctor becoming a grudge match, they were reduced to killing machines, sold on ruling the universe because ... well, that's what baddies do. The Daleks of the first story are, as the second

episode's title proclaims, survivors; victims of their own war clinging onto life at all costs – and, perhaps crucially, as frightened and suspicious of the Thals and the Doctor's group as both the latter are of the Daleks. Shown in 1963, at the height of the Cold War, *The Daleks* offered a plausible future reflection of ourselves.

Now that's frightening.

VANESSA BISHOP



Our cardy-clad heroes, prisoners of the Daleks

and stops pulled out to ensure each new encounter would be more impressive than the last. Inevitably, this thinking led to resources and Dalek credibility being stretched. Dodgy flying saucers, unsuitable locations and increasingly bizarre cliffhanger introductions for the Daleks gnawed away at their effectiveness.

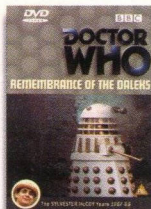
It's difficult to remember, when watching *The Daleks*, that it's not already

Explosive

IN SHOREDITCH, THE DALEKS MAKE A LAST-DITCH STAND

DOCTOR WHO: REMEMBRANCE OF THE DALEKS

DVD BBC WORLDWIDE
RRP £19.99
CAT NO BBCV DVD 1040
AVAILABLE 26 FEBRUARY



Remembrance of the Daleks is still impressively breathless. It puts a spin on invasion stories; the Daleks aren't bothered with enslaving us, nor adding Earth to their trophies,

they're merely treasure-hunting. But, arriving in force, they still turn the tale into one of Doctor Who's most destructive fantasies. 'Explosive' is probably the best description of a story in which issues of race and colour are overshadowed by

don't convince. Their doddering is uncomfortable. Why, when repeatedly shot from the waist up, didn't the production team put boards down? It's doubly ironic that when the Daleks make it back to their natural habitat, the studio, they're largely immobile. The plot demands the mutants in such numbers, that it appears the Dalek Supreme has started sending in the dummy casings that fill up the crowd scenes in other stories. These lightweight, cut-price versions rid the Daleks of detail, and not a little glamour and dignity. Were the BBC out of gloss paint at the time? The gleaming form of the Black Dalek underlines just how knocked-off his soldiers are. Oh, it's a painful moment alright when Ace calls them "Wimps!"

You can take the Daleks out of Doctor Who, but you can't take Doctor Who out of the Daleks. By the time of *Remembrance*, their 14th story, they're totally besotted with the Time Lord; Davros particularly, behaving like a wronged lover – one rant

Remembrance doesn't seem so revolutionary. For one, it's a lot subtler, reworking Doctor Who and the 1960s from behind a veil of nostalgia. In fact *Remembrance*, with its blend of past and present, and its skilful mix of Doctor Who references, now looks like the best anniversary story we never had.

The Daleks are an obvious choice to further interest in the BBC's range of Doctor Who DVDs. Thirteen years on, *Remembrance's* pixellated video effects don't make it the most timeless piece – but, being made at a point when unseen material and out-takes were being gathered for just such an eventuality as DVD, it makes for the most comprehensive release so far.

The deleted scenes aren't cutting-room fodder, but of genuine interest, furthering the story's themes – among them, Sergeant Mike Smith's hope that Ace isn't a foreigner and an extended café scene, which seems to show the Doctor almost testing the British-Jamaican behind the counter. The angle selection option, showcasing two views of Ace and a Dalek trashing the chemistry lab, and the gate explosion at Ratcliffe's yard, illustrates the unpredictability of making TV – the blast in the

newsworthy now. Like these CDs, I captured him not just recounting successes, but also facing failures. Or, as the song puts it, those times when he bit off more than he could chew.

However, where the writing of JN-T's story reaches to recapture the controversies of the 1980s, his tone is more reflective and reconciled. He speaks without bitterness or anger. If JN-T's memoirs are *My Way* on the surface, they're Rudyard Kipling's *If* underneath: "If you can keep your head when all about you are losing theirs and blaming it on you/If you can trust yourself when all men doubt you but make allowance for their doubting too..."

I was genuinely moved by the CD's conclusion. Signing off, offering his best wishes to Doctor Who, John's voice appears to waver and crack; this lengthy revisiting of his Doctor Who career sounding like it has emotionally exhausted him. Although I don't profess to like all of his work on the show, it's impossible not to admire the man's stamina, strength of character and loyalty.



The Doctor (Sylvester McCoy) sabotaging the Dalek shuttlecraft: *Remembrance of the Daleks*

flashes and bangs, coming on like an overture to *War of the Worlds*.

But fair play to *Remembrance*. Trying to impress your audience isn't a crime, but the pursuit of spectacle is always going to be demanding on a budget as minuscule as Doctor Who's. This is probably the story's biggest failing. Like *Destiny of the Daleks*, it thinks it's a movie, but can't quite hack it. It takes the Daleks on location – and pays the consequences.

Doctor Who rarely cocked a snook at its audience with such confidence as it did when a Dalek climbed the stairs. But with the rest wobbling and bouncing over roads and pavements, it's a tiny victory in a very big war. The Daleks simply

away from cutting the arms off all the Doctors coats. In line with the Daleks' other 1980s outings, this is a game of traps and deceptions. The story, keen to be post-modern wherever possible, turns the idea on its head, setting the Doctor up as the schemer and placing the Daleks as the ones in for the surprise.

Showing the Doctor using his fame as bait is one of the ways *Remembrance* became the first in a new breed of adventures in which the Doctor brought the story to the monster rather than the other way round. In light of stories such as *The Curse of Fenric* the following year, and the layers Virgin Publishing and BBC Books have grafted onto the Doctor,

latter being so big it seems to create real shock in the pyrotechnics boys. You can sense them composing their apologies to the Council as you watch.

A detailed text commentary acts as a companion to the audio supplied by Sylvester McCoy and Sophie Aldred in a very different mode from their bantering convention personae. They're the surprise of the disc, offering considered opinion and displaying awareness in all areas of production. Amazingly, we come away actually learning something, their viewing enhancing ours, the commentary working exactly as it should. The highlight of the DVD, in fact. VANESSA BISHOP

DEUM



NEXT ISSUE

Talk to the hand!



Drax debuts, a regular snuffs it and someone else gets menaced by a bloody big gorilla. Yes, that could have been *The Hand of Fear* if it had made it as Season 13's bonkers finale. Join Andrew Pixley at a futuristic Bristol Zoo to discover the origins of the story that became Sarah's swansong!

Seven up

He's travelled on the Ark, met mummies and been exterminated by the Daleks. Now Doctor Who stalwart Michael Sheard clocks up his seventh appearance in the show in next month's audio, *The Stones of Venice*. DWM speaks to him about his adventures in space and time over the last 35 years ...

Sheila take a bow

As the tyrannical Helen A, Sheila Hancock ruled the planet Terra Alpha with a rod of iron and a broad grin – and, for DWM, recalls her time as part of The Happiness Patrol!

Plus

The Adventure Game concludes with a look at the perfect Part Four! There's plenty to smile about as The Happiness Patrol gets the Archive treatment! Feel the static as The Time Team face The Evil of the Daleks! Full-colour strip action as Ophidius continues! And all the other stuff that constitutes your monthly fix of DWM!

DWM 302
on sale
8 March at
WHSmith
and all good
newsagents

What's all this then? Only minor quibbles? Anecdotes about Codal? Happy people who like things? What sort of letters page is this? Are you all ill?

Oh, I'armour

I really enjoyed reading *It's the end, but ...* in DWM 297, and the Watcher's comments concerning the dying art of 'Whovian star-spotting'. I can assure him that, for me at least, it is thriving!

I am an armourer and over the last couple of years I've had the pleasure of supplying 16th century reproduction armour to Shakespeare's Globe theatre for some of their superb period reconstructions of the Bard's plays.

Last February, I was kindly invited to the official opening of the Globe's excellent William Shakespeare exhibition beneath the theatre. Here, apart from seeing such acting luminaries as Dame Judi Dench, Stephen Berkoff and Frank Finlay, we found ourselves in the company of Jimmy 'Idmon' Gardner, Paul 'Persuasion' Shelley, and the lovely Isla 'Lady Fitzwilliam' Blair – as well as her husband, the legendary Julian 'the Lionheart' Glover!

Later in the year I was back at the Globe to measure up the actor portraying the ghost of Hamlet's father, one Tim Preece. During our meeting, I happened to remark that I wasn't sure if he'd appeared in *Doctor Who* or not – to which he replied, "Yes, I was. I was in *Planet of the Daleks*. I played Codal." Of



Tim Preece: from poncy Thal to Princely Hal

course! I slapped myself for ever forgetting such a thing! Call myself a fan!

Keep on spotting, folks!

ANDREW BROWN
PEMBRIDGE, HERTS

'Happened to remark', eh, Andrew? Hmm ...

'Missing pages'

I'm writing with regards to Alan's editorial in DWM 299 concerning old Target books and where the original owners are now. I speak as a lapsed Doctor Who fan now happily returned to the fold (who never gave away his collection of Targets, thank heaven).

I forgot about the Doctor completely in the 1990s as I was always a bigger fan of the novelisations than the TV series (you could imagine more with a

book, with no creaky scenery or obvious guest stars getting in the way) and I didn't get on very well with the Virgin *New Adventures* at the time – books that tried too hard to be proper science fiction when, for me, part of *Doctor Who*'s appeal was that it wasn't hard SF. I bought a few of the Virgin books, but with hindsight, my choices were fatally cursed (*Legacy*, *Witchmark*, *The Pit*, *Deceit*).

So what brought me back? Ironically Lars Pearson's excellent fan's guide to the *New* and *Missing Adventures*, I, Who. Reading the summaries I realised I had missed some fascinating stories and I wanted to read them. So now I am, like Alan, desperately searching for books I should have bought at the time – but I've found that the Virgin books are even rarer than the Targets! My saviour has been the internet and the wonderful Ebay auction site. On a bad day it still has over 250 items of Doctor Who merchandise and I have bought 20 Virgin books in the last month alone. Some go for incredible prices (£95 each for *The Dying Days* and *Lungbarrow*!) but I must admit that I do love the search ...

RAY DEXTER
CATERHAM, SURREY

The *Changing Face of Target Books* feature makes for enlightening reading ... Best of all is that little row of covers along the bottom of each page, as I'm one of those funny people attempting to collect the full range of first printings and reprints featuring new artwork. So imagine my horror when I saw one that I didn't have – *The Abominable Snowmen*! The very next morning I dashed to Sydney for a frantic search around their second-hand bookshops, all to no avail.

At least you've given me a quest ...

GILL VERITY
NEW SOUTH WALES, AUSTRALIA

Don't worry, Gill, Barnesy's "one of those funny people", too. And he collects Target books. Haha! Anyway, here – at last! – is an outright moan ...

Cover story

I have to say I have been astonished by the absence of any comment on your letters page regarding the new Who DVD releases, in particular the covers – they are dreadful! Is a grey background with a low-quality photograph really going to attract the eye of non-fans? ... What is wrong with reusing Alister Pearson's excellent paintings used on the VHS releases? I am aware that both *Robots* and *Spearhead* never had painted sleeves and that BBC Worldwide will be reluctant to spend cash on commissioning new ones, but when I saw the prospective cover for *Remembrance*, I couldn't believe it! It wasn't even a good still! It's such a shame when you look at the obvious care that has been put into the actual disc and menu presentation itself ...

BOB JOHNS
NORTH LONDON

I've just bought *The Robots of Death* on DVD and found the extras quite impressive. The SV7 take from the in-studio section was great ...

Reading the DWM Awards 2000 nominations, the last category is for DVD. Unfortunately, here is where the problem begins. Having *Robots Of Death* on DVD is great mainly for the extras – but then (probably like the majority of readers) I also have a VHS copy from when it was first released. Then of course I have the second unedited VHS release as well, along with *Pyramids of Mars*, *Terror Of The Zygons*, *Death to the Daleks*, *The Ark in Space*, etc.

I was wondering if there was anyone else who thinks that some of the unreleased stories could be put out instead (or as well). There's still *Planet of Giants*, *The Gunfighters*, *The Time Meddler*, *Invasion of the Dinosaurs*, *The Invisible Enemy* ... the list goes on. There must be people out there who haven't had access to satellite TV and would like to see these stories for the first time ...

JON MAYERS
VIA E-MAIL

Eight ball

There's something amazing about the Eighth Doctor novels. The way that the authors of the BBC Books range have banded together and created a distinct and wonderful Eighth Doctor based on one performance in an otherwise abysmal TV Movie is both astounding and heartening. The Eighth Doctor fits perfectly into the ranks of the other Doctors in every way – even in his uniqueness!

Every time I read a new adventure I am staggered by how cohesive, recognisable, and downright loveable this character is – I'm now absolutely addicted to the Eighth Doctor books. I tried very hard not to get drawn into his tales, just because of how deeply I objected to the Movie. I failed miserably. I'm now trying to catch up with the adventures I've missed, and have sped from *The Blue Angel* to *The Space Age* in the last month alone. It just amazes me, and gives me hope for the future of *Doctor Who*.

Actually, no. Why look to the future? Sure, I'd love to see the show back on the air, but these books, alongside the Big Finish CDs practically constitute a golden age right now. I'm a staunch traditionalist and yet I find myself accepting Romana's evil streak, the Doctor's upcoming (for me, anyway) amnesia, the machinations of Faction Paradox and even the TARDIS' apparent death, simply because the stories are so good and so ... so Doctor Who-ey.

It's not like watching an episode, but the experience does contain that elusive element we all know and can't quite explain. I love reading them, I can't stop myself. To be honest, I don't ever want to!

ANDY TEAL
CARROLLTON, USA

**BENNY'S LEFT THE GUY IN THE POLICE BOX
BEHIND, BUT THAT DOESN'T MEAN HER
OWN ADVENTURES ARE OVER. IN FACT, RIGHT
NOW, SHE'S HAVING THE TIME OF HER LIFE ...
(THOUGH SHE'D BE HAPPIER IF PEOPLE WEREN'T
CONSTANTLY TRYING TO KILL HER!)**

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As I write this month's column, the pantomime season is in full swing although by the time you harvest the fruits of my labours, the custard pies and preposterous frocks currently infesting the nation's theatres will have been safely stowed away for another year. Over the past few weeks I've found myself positively steeped in pantomime – I've been working, in various capacities, on no fewer than four different productions around the country – and it's given me the chance to have a good, hard think about the curious love-hate relationship that panto seems to arouse in the hearts and minds of Doctor Who fans.

For many of us, 'pantomime' remains just about the cruellest poison arrow we could possibly pull from the quiver of our critical vocabulary. It's reserved for the lowest of the low, for whichever episode, story or season we consider represents Doctor Who at its most gimcrack and silly. Mind you, there's precious little consensus about which that might be. Some would have you believe that *City of Death* is pantomime, while others would say it's the Pertwee era, and others Season 24. We're a mite confused about what pantomime is, but one thing's for sure: we don't think much of it.

At around this point I ought to offer some words of comfort and expla-

'Pantomime' is the most poisonous description in fans' critical vocabulary

nation to DWM's overseas readers. Having been involved in quite a few pantomimes myself over the years, I'm painfully aware that it's an uniquely British tradition. I've met American and Australian theatre-goers who have just seen their first panto and been utterly perplexed – but, I'm pleased to add, delighted too. So, in brief, allow me to explain that British pantomime is an ancient Christmas tradition, rooted in vaudeville and descended from a combination of medieval mystery plays and the clownish archetypes of the *commedia dell'arte*. The audience is required to cheer the heroes, boo the villains, and accept at face value a bizarre proliferation of cross-dressing. I know it sounds weird, but if it's any consolation I haven't the first idea about the rules of American football. And as for how you elect your presidents ...

Pantomime has always suffered from a dodgy reputation, and indeed when it's done badly it can be excruciating. But – and here's the rub –

when it's done properly there's nothing to match it. Children sit awestruck by the magic and spectacle of the fantasy narrative, while their parents and grandparents revel in the top-dressing of corny jokes and topical references. The only members of the audience who have a rough ride are the self-conscious teenagers who are neither old enough nor young enough to admit that it's all marvellously silly and who, as a result, tend to reject it out of hand as stupid kids' stuff.

Is this beginning to sound in any way familiar?

One of the great myths about pantomime is exactly the same as one of the great myths about Doctor Who, and that's the idea that serious actors look down on it, that nobody in their right mind would want to do it for any other reason than dire financial necessity. This is patently untrue. Sure, I've met a few actors who don't like doing panto, but I've met considerably more who don't like doing Chekhov or Shakespeare. When I hear folk opining that such-and-such an actor wouldn't stoop so low as to do panto – or to do Doctor Who – I must say I find it not only ill-informed but also mildly offensive. Most actors are delighted by the idea of doing panto. And Doctor Who.

So, funnily enough, panto's biggest problem is precisely Doctor Who's biggest problem – its public image is iniquitously, grotesquely inaccurate. More often than not, its detractors make the mistake of founding their opinions on that bane of modern Christmases, the all-star commercial panto. Now, don't get me wrong; there are many well-known performers, deeply rooted in the variety tradition, who are consummate panto artists – but the talents of troupers like Roy Hudd and John Inman are not to be confused with the hapless efforts of bought-in TV celebrities who've never stepped inside a theatre in their lives. If you genuinely believe that some gruesome farrago starring a retired boxer, a former Gladiator and a pick 'n' mix Aussie soap star is a genuine example of pantomime, then you're about as far off the mark as the casual television viewer who assumes that *Time and the Rani* is a shining example of Doctor Who.

Of course there's some badly-done panto out there, just as there's plenty of badly-done Chekhov and Shakespeare doing the rounds. But real panto, performed not by C-list game show celebrities but by actors who know how to do it properly (and believe me, it's a genuine and highly complex craft), is every bit as different from bad panto as *Pyramids of Mars* is from *The Twin Dilemma*. I've seen good pantomimes that are immeasurably better than bad Doctor Who stories, and vice versa. So when we compare Doctor Who unfavourably with pantomime, all we're really doing is comparing it with bad pantomime. Which, frankly, is fair enough.

So next Christmas, don't bother with that superstar DJ panto. Go to your local rep instead, and see a talented cast of non-celebrity professionals doing it how it should be done. And next time you're tempted to dismiss your least favourite Doctor Who story as 'pantomime', think again – you'll only be doing exactly what every chat-show presenter does when making that infuriating claim that Doctor Who was all wobbly sets, embarrassing star turns and special effects made out of washing-up liquid bottles.

Oh, no it wasn't.

DWM

The Final Test

Stuck? Consult your Dalek Oracle! As usual, there are no prizes – it's just for fun. Answers next issue.

What connects:

- 1 Marn, Veet, Solow [pictured] and Katz?
- 2 An *Unearthly Child*, *The Sea Devils* and the two 1960s Dalek movies?
- 3 Russell and Kalik; Stuart Hyde and Eldrad; the Headmaster and De Coligny?
- 4 *Carnival of Monsters*, *Frontier in Space*, *The Talons of Weng-Chiang*, *The Armageddon Factor*, *State of Decay* and *The Mark of the Rani*?
- 5 Sara Kingdom, Kirsty McLaren, Samantha Briggs, Tasambeker and Chunky Gilmore?
- 6 Quinn, Soldeed, Hugh Fitzwilliam, Hugo Lang and Ikona (among others)?



Answers from last issue

- 1 Each is a 'something' of Death: Sea, Warriors, Robot.
- 2 They are the only stories/episodes to feature no incidental music.
- 3 A different actor was originally announced in each role before circumstances forced a recasting.
- 4 The first episode of each story was advertised by an exclusive, specially-shot trailer.
- 5 The actors who played them (Fulton MacKay, Tony Osoba, Maurice Denham, Brian Glover, Sam Kelly in *The Holy Terror*) all played staff or inmates of Slade Prison in *Porridge*.
- 6 They are the only stories in which the Doctor kisses a companion (in *The Horns of Nimon* he gives K9 the kiss of life!).



THE WHO SHOP

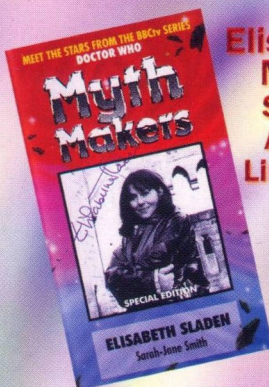
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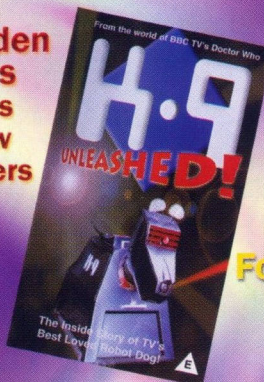
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10TH PLANET TIMES

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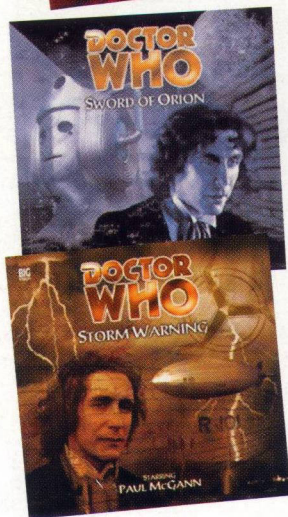
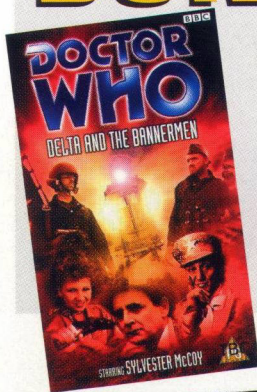
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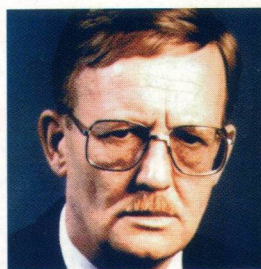
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- Lisa Bowerman

and many more.

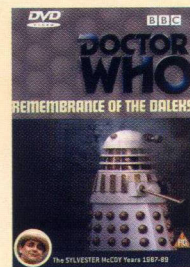
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